# HOUSE & GARDEN

JUL 2 0 1929

## Household Equipment Number

August · 1929

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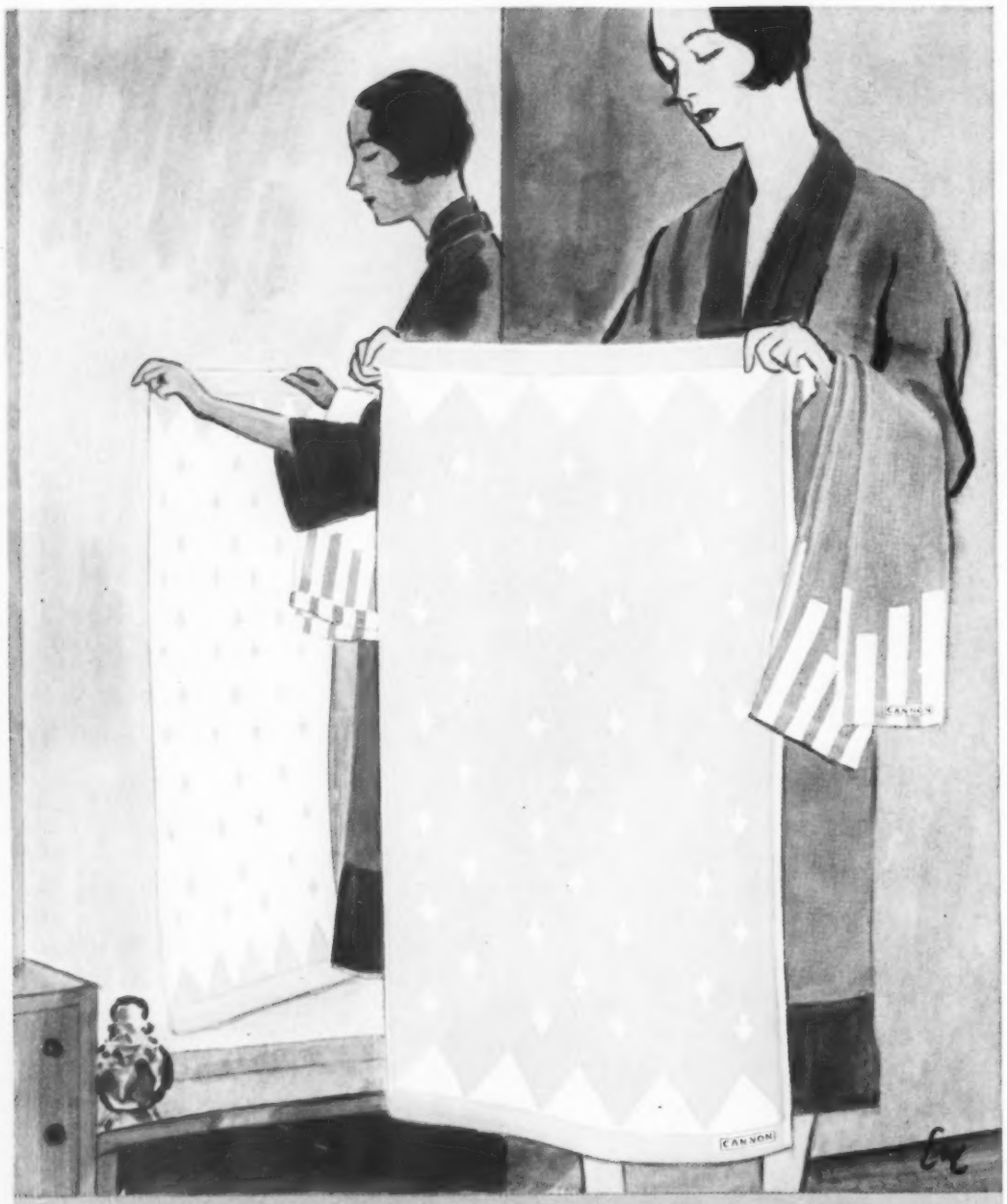
# TWO RIGHT SIDES • TWO BRIGHT SIDES

## *These fascinating Cannon Towels create a new, arresting Style*




THIS YEAR departing from all tradition, Cannon presents reversible towels. Full, colorful patterns, running in many cases from one end of the towel to the other, show clearly on each side. *There is no "wrong" side.* The designs are modern in the best sense. Simple, well-suited to the purpose for which they are intended.

The colors are charming; many-toned effects graduating from deep shades to light tints. They were selected after a careful study of the trends in bathroom decoration and after consultations with manufacturers of bathroom fixtures, so that the new Cannon towels would continue to be in harmony with new bathroom furnishings. Cannon wash cloths and bath mats are made to match these towels, making an effective ensemble. *Complete* color blending is an essential in modern home decoration. All Cannon colors are absolutely fast.

It has always been the Cannon policy to make the cost of fine towels as reasonable as possible. These new reversible Cannon towels are now being featured by leading stores at moderate prices. Cannon Mills, Inc., 70 Worth Street, New York City.

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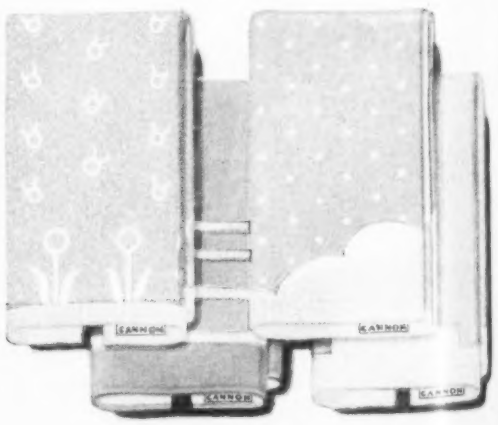
*Six new colors in these new reversible towels, all guaranteed fast. Rose, turquoise, maize, peach, jade and orchid. Prices range from* 35c *to* $1.50.




# CANNON TOWELS

TRADE MARK CANNON REG. U.S. PAT. OFF. CANNON MFG. CO.

Cannon sheets are available in three grades: Cannon Lavender Lawn, about $5 (average size in white); Cannon Lineen, about $1.75; and Cannon Fine Muslin, about $1.50. Plain and hemstitched, snowy-white, orchid, canary yellow, sea-shell pink, Nile green, azure blue and peach.

# TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

## JEWELRY AND SILVERWARE

*Dependable Value*
*For Almost a Century*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

CARON CORP.. 389 FIFTH AVE.. NEW YORK

HOUSE & GARDEN
August, 1929

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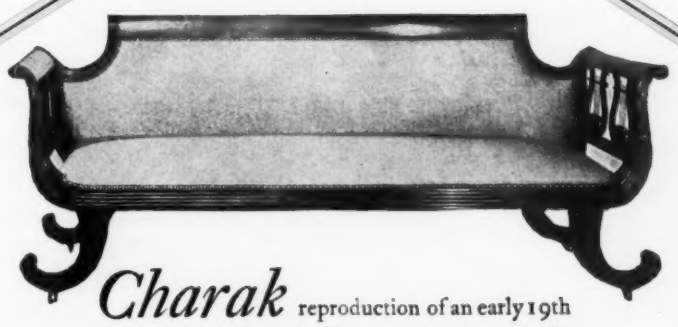
Vol. No. 56, No. 2

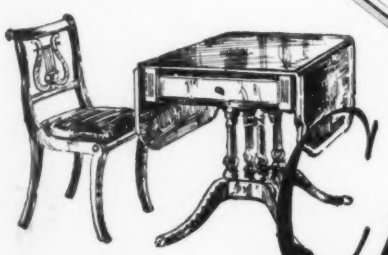
*Charak* block-front chest. Custom-built in the finest mahogany, with beautiful satin finish. A roomy chest with large drawer capacity. 28½" wide by 31" high.

*Charak* reproduction of an 18th Century Hepplewhite Butler's secretary, copied from a museum piece. Made in the finest Honduras mahogany.

*Charak* Duncan Phyte drop-leaf table. When open, measures 52" by 39". Suitable for the living room or the small dining room. It is of solid mahogany, decorated with satinwood inlay.



*Charak* reproduction of an early 19th Century Duncan Phyte sofa. An unusually comfortable piece, and true to the original in all construction details. Upholstery to be selected to suit individual needs.



*Charak*

builds for those who seek, at moderate cost, true copies of Colonial furniture, made of choicest selected woods, and modelled with the painstaking care and surpassing skill that characterize the work of the expert craftsman. ❁ If your decorator or dealer cannot show you *Charak* Furniture, we shall be glad to tell you where it may be seen.

## CHARAK FURNITURE COMPANY, INC.

***Faithful Reproductions of***
***Early American Furniture in Mahogany and Maple***

FACTORY AT BOSTON, MASSACHUSETTS

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# GUERLAIN

**The gesture of the lipstick . . . . We owe it to Guerlain. . .the first to prison lips of radiant color in a slim two-inch case. . .the first to add a swivel for convenience. . .the first to say to all this loveliness, "You shall not fade . . .you are indelible!". . .the first to give us lipsticks smoother than our lips themselves.**

**Today.. when clothes are colorful and varied. . .Guerlain decrees three lipsticks, and we'll need them all. "Red Dot" and "Blue Dot".. dark and medium give natural effects, so smart for daytime since the sunburn craze. Between them, they take care of every color scheme. "Plain End" is for the evening when make-up is frankly make-up.**

*At especially appointed drug and department stores only . . . . . .*

*All indelible. . .$2.00 Other Guerlain Lipsticks from $1.50 to $5.00*

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FIFTH AVENUE AT THIRTY-FOURTH STREET

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NEW YORK

# TWO GREAT AUGUST SALES

***featuring***

## Furniture and Oriental Rugs

**At important reductions that make shopping ahead for Fall emphatically worthwhile — rich, lustrous rugs in many sizes and weaves at most inviting prices — distinctive, beautifully made, furniture at discounts as great as fifty per cent!**

RUGS
FIFTH FLOOR

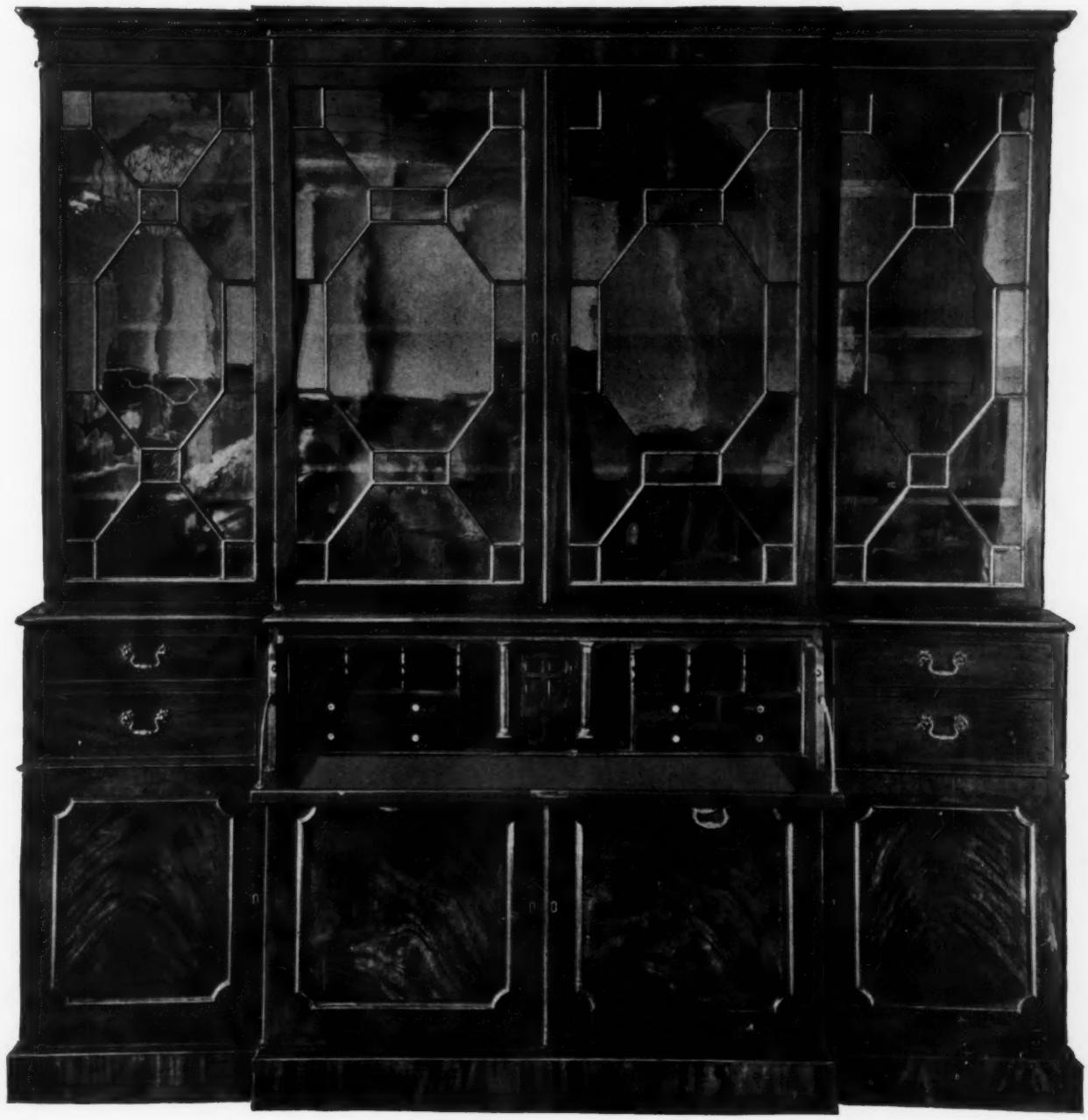
FURNITURE
SEVENTH AND
EIGHTH FLOORS

*A silver tea set of distinguished simplicity, developed by Caldwell from a teapot by William Ball (1752-1782), a leader in the brilliant galaxy of 18th century American silversmiths.*
*In all respects but antiquity, Caldwell reproductions equal the originals, which, with few exceptions, are privately owned and rarely obtainable.*

*Photograph of a room from the Derby House, made through the courtesy of The Pennsylvania Museum of Art.*

J. E. CALDWELL & CO.

*Philadelphia*



THIS handsome wing secretary bookcase is one of a grouping recently arrived from England. In its splendid proportions and Georgian simplicity, it is a fine example of 18th century cabinet making, when designers reverted, most markedly, to the classic, architectural forms. $2489.00. We show many other old mahogany pieces.

# MACY'S

34th Street and Broadway
New York

# KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

EARLY ENGLISH OAK FURNITURE, *by* KENSINGTON

## The Extraordinary Individuality and Enduring Charm of Early English Oak Furniture—and its Appropriateness in the American Home

ENGLISH oak furniture of the 16th and 17th Centuries drew its design inspiration from the Renaissance movement which had its birth in Italy in the middle of the 15th Century. The England of that day was so far removed from the Continent that it took all of one hundred years for the new style to penetrate. With characteristic tenacity the English craftsman clung for a long period to the traditions fostered by the guilds in Gothic times so that there is a delightful sense of spontaneity in his designs. The form of his furniture was little affected, but he seized eagerly upon the wealth of new ornament, which, however, he interpreted in his own way, so that even in the 17th Century his work possessed an extraordinary individuality and to this is due in no small measure its enduring charm.

Traditional interest, also, gives this early English oak furniture, so expressive of Anglo-Saxon character, a natural place in our American homes. Reproductions by Kensington are authentic in every detail of design and are made of the solid oak by hand throughout in antique construction in a manner to retain the character and the decorative quality of old work.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

*The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer*

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

*Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"*

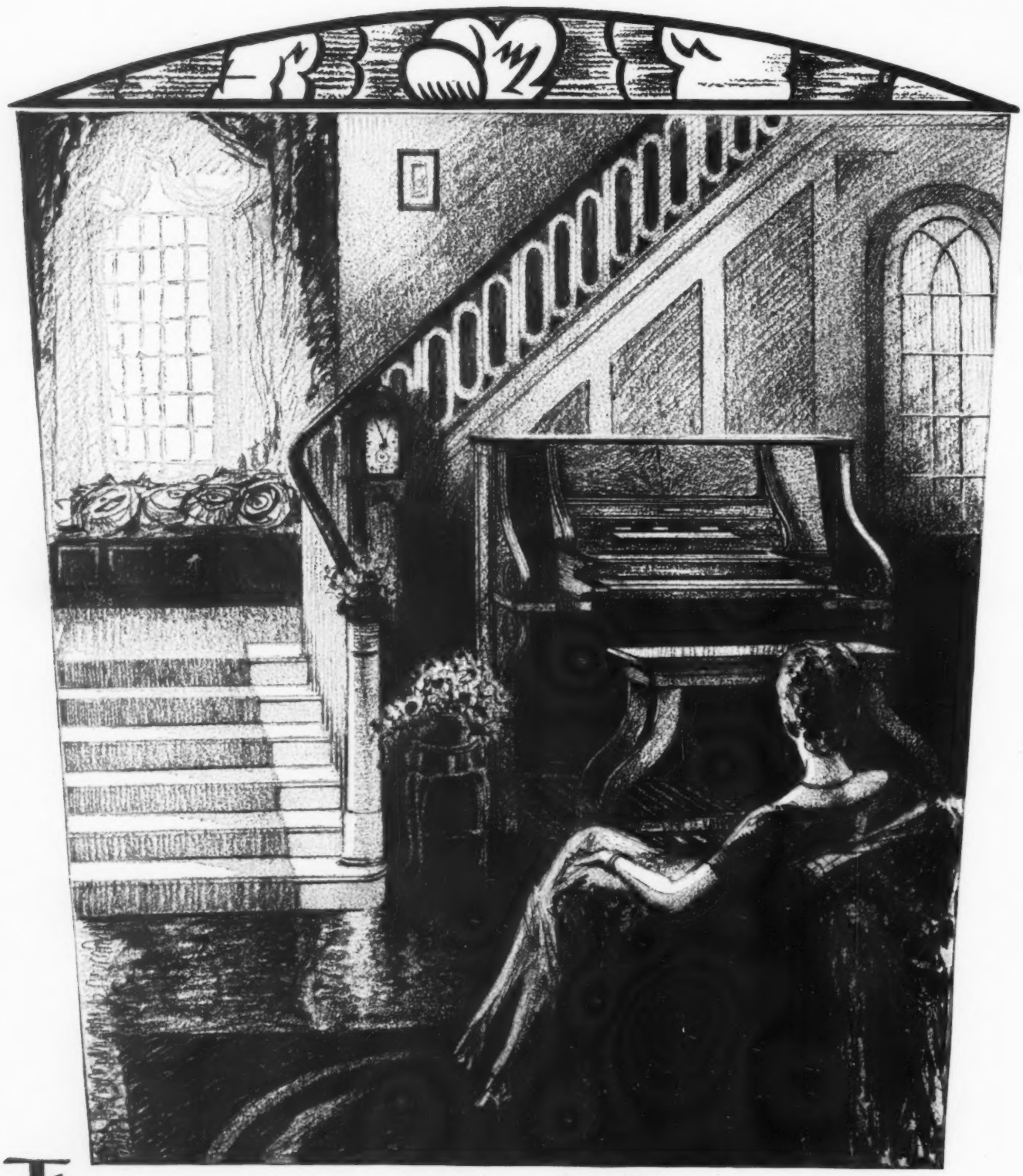
SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

# Odyssey

**A bronzed traveler risks death in the Forbidden City of Tibet, searching for carvings in ivory and jade. Dust-caked nomads of business fight whirlwind and heat on Arabian Nights deserts, to gather rugs in Keshan. Over frozen Siberian plains a single adventurer quests for ermine and sable. Connoisseurs in a Paris salon watch a mannequin in shrewd appraisal. To the ends of the earth go envoys, traveling millions of miles a year in search of the new and the beautiful. And the ends of the earth are brought together . . . at Field's.**

***The results are collections of merchandise, romantic and splendidly representative of the art and industry of the world. Visitors to Chicago are cordially invited to see them.***

MARSHALL
FIELD
& COMPANY
RETAIL · CHICAGO



# This organ was built for your home

In homes of culture, the desire to own a pipe-organ is naturally inherent. Now this desire may be realized through the development of the Wurlitzer Reproducing Residence Organ, requiring neither large space, nor excessive investment. Played by hand, or at the touch of a button, this wondrous instrument places the whole world of music at your command, from your favorite ballads to the greatest symphonies, rendered with that transcendent grandeur possible only on the pipe-organ. It affords matchless entertainment, relaxation, inspiration for yourself, your family, your friends. Yet the cost is about half of what you might naturally expect to pay for so fine an organ. Hear it, play it, at your nearest Wurlitzer Studio—New York, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, Los Angeles. :: :: ::

## WURLITZER

*Reproducing Residence*

ORGAN

# Achieving New *Livableness* with Period Furniture

© 1929, Kittinger Company

THE old masters have given to succeeding generations standards of design whose dignity and appearance have lived through the ages in spite of modern fads.

Today, period furniture is neither a fad nor a fallacy ... modern craftsmen are just as true artisans as those who worked for the master designers ... and Kittinger authentic period reproductions faithfully follow the influence of the masters ... accredited designs are adapted to modern requirements of comfort and utility.

For example ... this 18th Century Queen Anne lounging chair with the accompanying table of Charles II design is one of an infinite number of similar charming groups possible with Kittinger Distinctive Furniture.

Constructed only in solid Cabinetwoods, principally American Walnut, Honduras Mahogany, Oak, and a few in Early American Maple ... such furniture can be placed in every room in the home to bring a new appreciation of heirloom value. The rich and durable lacquer finish, and the use of only the finest upholstery fillings ... sterilized curled hair and soft, white, resilient down ... are further assurance of long-time service.

You will find it a pleasant revelation to visit one of the Kittinger showrooms in your vicinity where representatives conversant with modern decoration will assist you in selecting groups and suites of furniture for your own home, apartment, club or executive office. Address Kittinger Company, Dept. 39, North Elmwood Ave., Buffalo, N. Y., for interesting booklets on authentic period furniture and names of Kittinger dealers in your vicinity.

SHOWROOMS

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At Factory, Elmwood Ave.

New York City
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At Factory, Goodrich Blvd.

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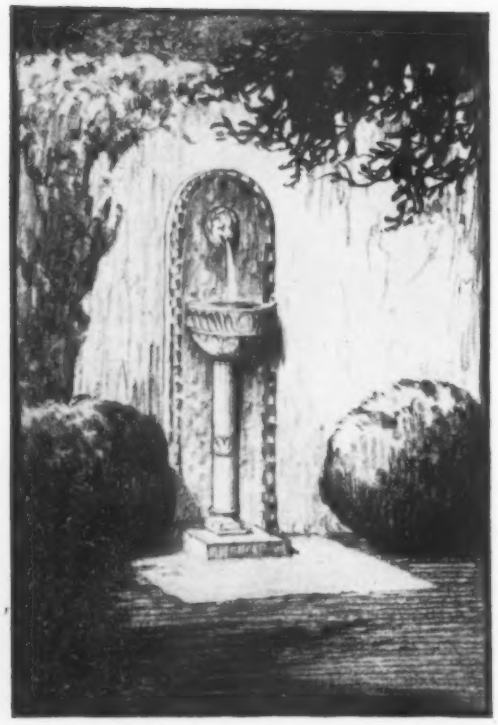
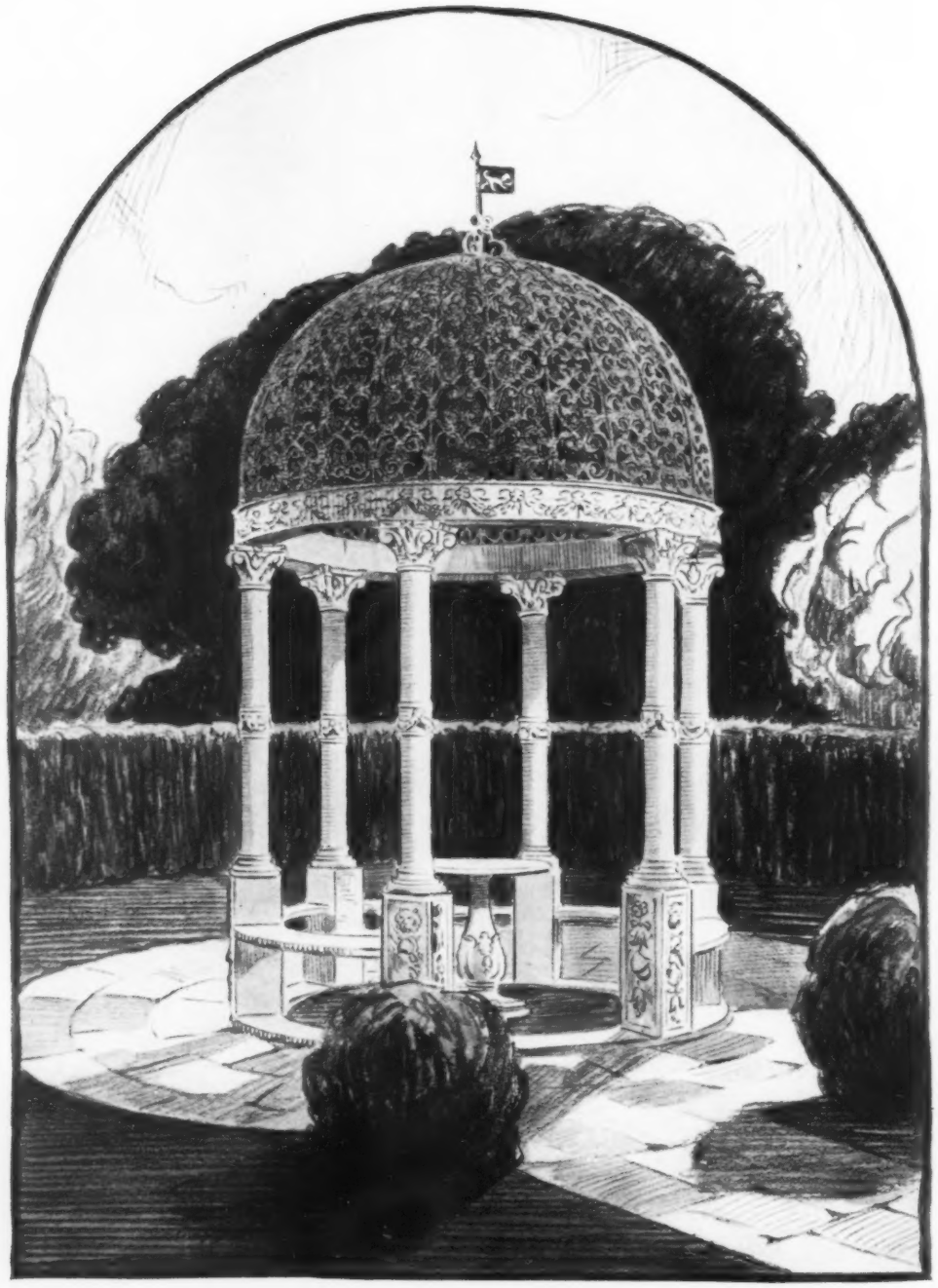
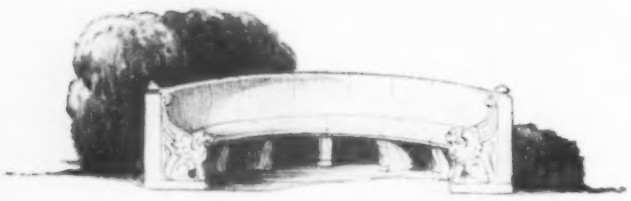
Kittinger DISTINCTIVE Furniture BUFFALO 1866

KITTINGER
*Distinctive Furniture*

# Ancient Pieces that Bring the







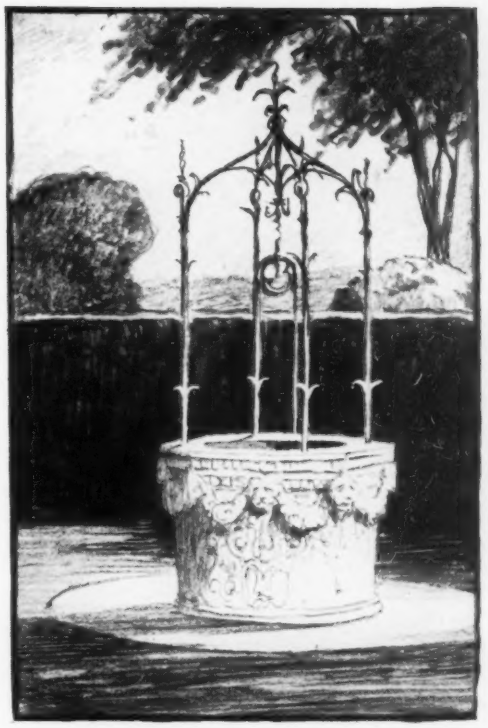
## Wm. H.

OVER A HUNDRED YEARS OF SERVICE TO THE

# Charm of Age to Your Garden

*The loveliness of marble and stone is one garden beauty that lasts throughout the year.*

THE LEGENDS of Immortal Lovers—the romance of medieval lore are dreams in the heart of each generation. They take us back to the scarred heights of castle walls and the moonlit allure of castle gardens. ~ Behind such ruined walls and in such old gardens have we searched for treasures of the past. ~ From Italian gardens ~ ancient ~ peaceful ~ sublime have come fountains, benches, columns, wellheads and vases. We have a "Temple of Love" worthy of a place in any garden. ~ Some of these, hand-carved from marble and stone, have endured for centuries; and they will remain, keeping alive the legends which surround them. Through our connections abroad, and over a century of searching, we have procured many pieces that cannot be duplicated. They are bringing the charm of age to America's most distinguished gardens. In our show rooms you will be sure to find furniture to enrich your garden. ~ If you cannot call write for booklet and photographs. Address us at New York, Dept. H.G.



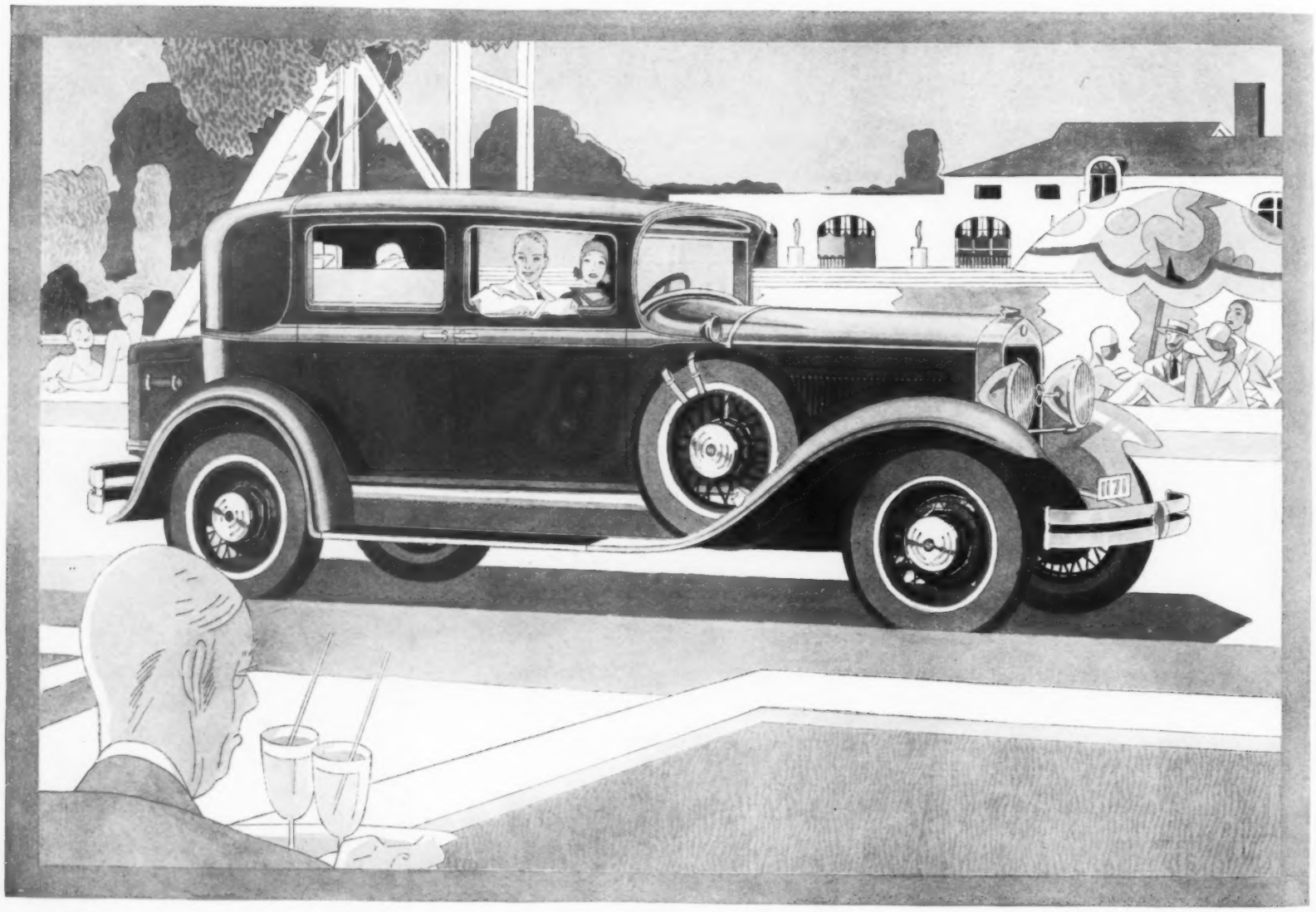
# JACKSON COMPANY

2 West 47th Street, New York
318 North Michigan Avenue, Chicago

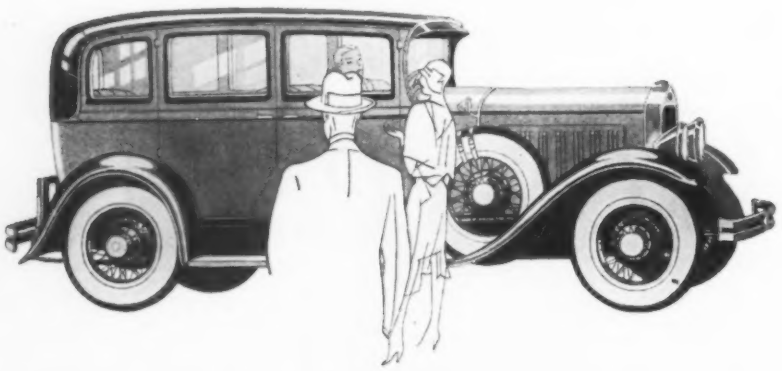
PROMINENT FAMILIES IN THE SOCIAL REGISTER

# YOUTHFUL···· IN STYLE AS IN SPIRIT

## *These smart, swift Studebaker Motor Cars bear themselves as Champions should*

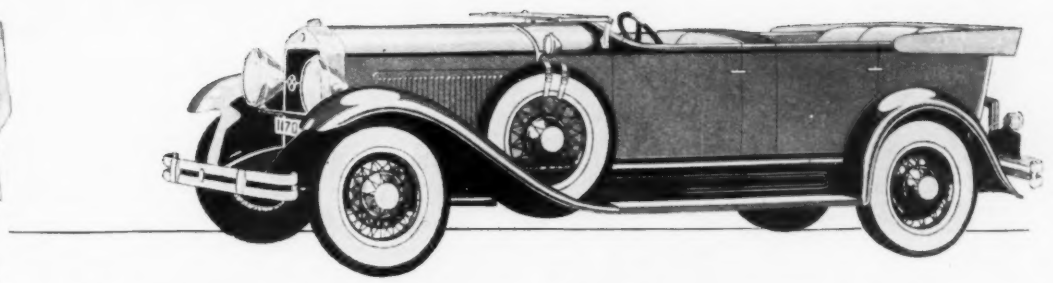


*The Commander Brougham for five combines ample roominess with companionability. Upholstery—fine Bedford cord or mohair. Folding center arm rest in rear seat. Two extra wire wheels set in fender wells, a touring trunk with two large suit cases and a hat box, and hydraulic shock absorbers are standard equipment. Commander Eight Brougham, $1675, Commander Six, $1525.*

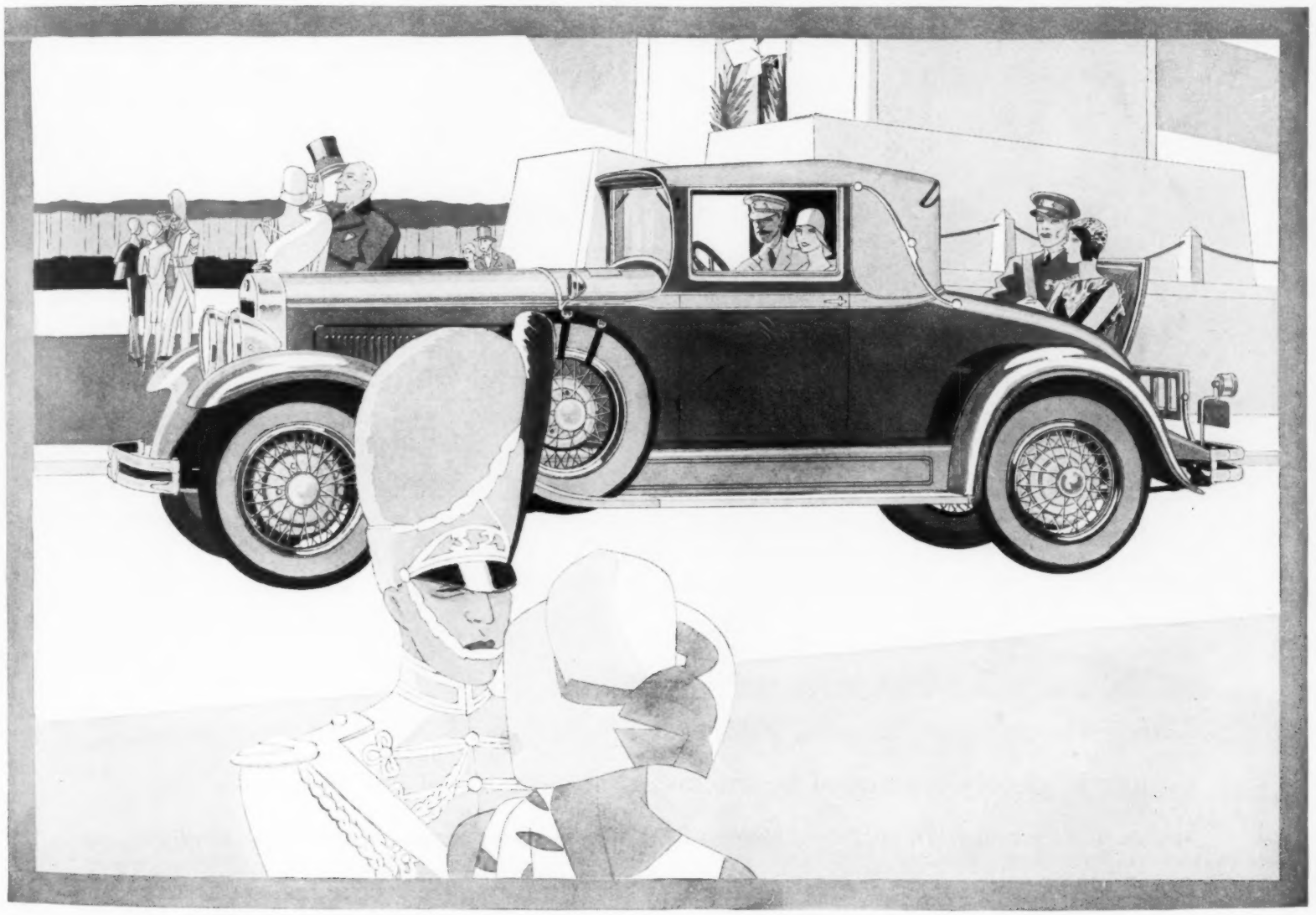


*The Dictator Regal Sedan for five, available either as a straight eight or six, is a car of genuine beauty and generous size Exceptional economy. 115-inch wheelbase. Hydraulic shock absorbers. The Dictator Six Regal Sedan is $1195; the Eight $1435. The Six-cylinder Dictator Coupe for two is $995 and the Eight $1185.*

THERE is a fresh and vigorous style to Studebaker which is quite as evident in performance as in smart appearance. Breath-taking fleetness won for these gallant cars *every* official stock car record for speed and staying power. . . . There is a dash and spirit—a *style* distinctly Studebaker and unmistakably champion—about every phase of their flawless deportment. The way they handle, their riding ease born of ball-bearing spring suspension and enhanced by powerful hydraulic shock absorbers,



*The President Eight State Tourer, seating seven. A beautiful interpretation in coachcraft, of the speed and stamina of its world champion chassis. Ball bearing spring shackles, powerful Houdaille shock absorbers, steel-core safety steering wheel. Flat-folding windshield of non-shatterable safety glass. 135-inch wheelbase. Priced $2085 with six wire wheels and folding luggage grid.*



their steadiness on any road and at any pace, their velvet-smooth responsiveness—these make up Studebaker performance style. This performance style shares with fine coachcraft the honor which motorists of all nations have accorded to Studebaker . . . world leadership in the sale of eight-cylinder motor cars. There has been no finer tribute in Studebaker's long and honored history.

*The President Eight Convertible Cabriolet seats four in comfort—two in the lounge and two in the commodious rumble. Low-swung on its costlier double-drop frame. Side windows may be raised with top up or down. Six wire wheels and trunk rack standard equipment. Priced at $1895. The Commander Eight Convertible Cabriolet for four is $1645, The Commander Six, $1495.*

*All prices at the factory. Bumpers and spare tires extra.*

# STUDEBAKER

*Builder of Champions*

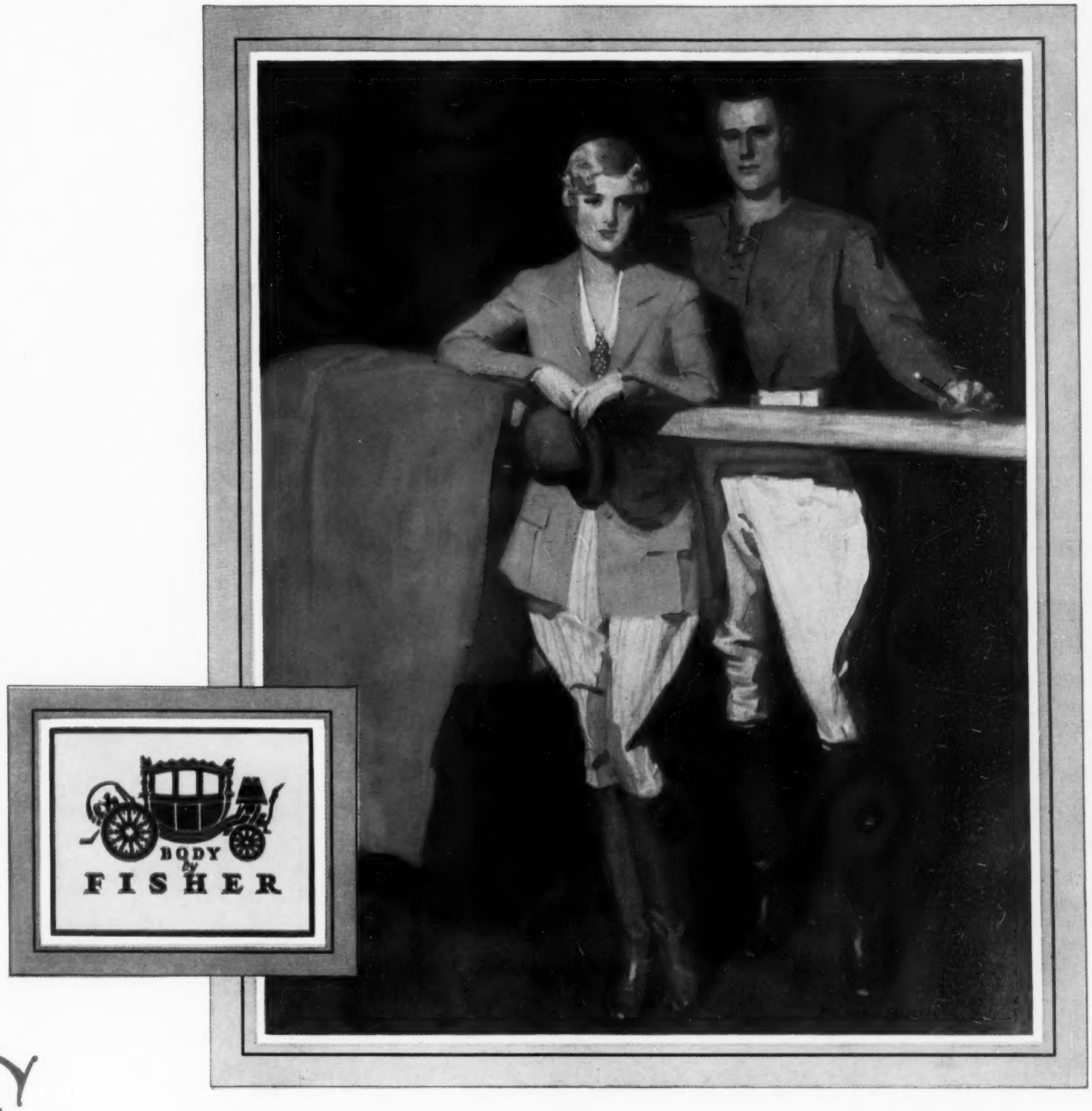
O. H. Maurer Residence—*Marion, Pa.*
De Armand, Ashmead & Bickley—*Architects*
*Glazed with Libbey-Owens Glass*

THAT there is a definite preference for Libbey-Owens glass among architects, contractors, builders and home owners is clearly evidenced by the fact that so many of our fine residences today are glazed with Libbey-Owens flat-drawn clear sheet glass. The reason for this preference lies unquestionably in the new and higher standard of window glass quality established by Libbey-Owens. Consult your architect.

THE LIBBEY-OWENS SHEET GLASS COMPANY, TOLEDO, OHIO

LIBBEY-OWENS

FLAT DRAWN CLEAR L/O SHEET GLASS




# Even after years of use a Fisher Body is a source of pride

The owner of a Fisher Body car is assured of his automobile looking fresh and new, long after the ordinary body would have become a source of impatient dissatisfaction. Common experience proves that Fisher Bodies actually outlast the chassis—which, of course, means a period of many years. ¶ Never in its long history has Fisher been stopped by price. Refusing to be influenced by an incessant and insidious process of cheapening in body manufacturing generally, Fisher has been able to apply to bodies in the lowest price field, the same basic construction used in bodies for the most expensive cars. ¶ This greater value is evident at once. You can see it in the luster and smoothness of the exterior. You instantly recognize it in the finer upholstery, the genuine plate glass, the design and finish of the fittings, the careful tailoring and attention to detail. This superiority grows as you inspect the wood-and-steel framework—until at last you realize fully the wide chasm which separates Fisher Bodies from ordinary bodies in construction and value. ¶ Fisher alone can give such body value because Fisher has the largest assured market and the greatest public acceptance in the world.

*CADILLAC • LASALLE • BUICK • VIKING • OAKLAND • MARQUETTE*
*OLDSMOBILE • PONTIAC • CHEVROLET*
GENERAL MOTORS

# ATWATER KENT RADIO

JUST as you suit your own tastes in the house you live in, the car you drive, the clothes you wear, the furnishings of your home—so now you can harmonize your Atwater Kent with its surroundings.

Simplicity, compactness? Have it! A bit of elaboration — possibly a bit of carving—in a period design? Have it!

Do you want your radio to blend with the appointments of your living room—or dining room—or library—or a bedroom, perhaps? Now you can suit yourself, for...

The best American cabinet makers—famous for sound design and sincere workmanship

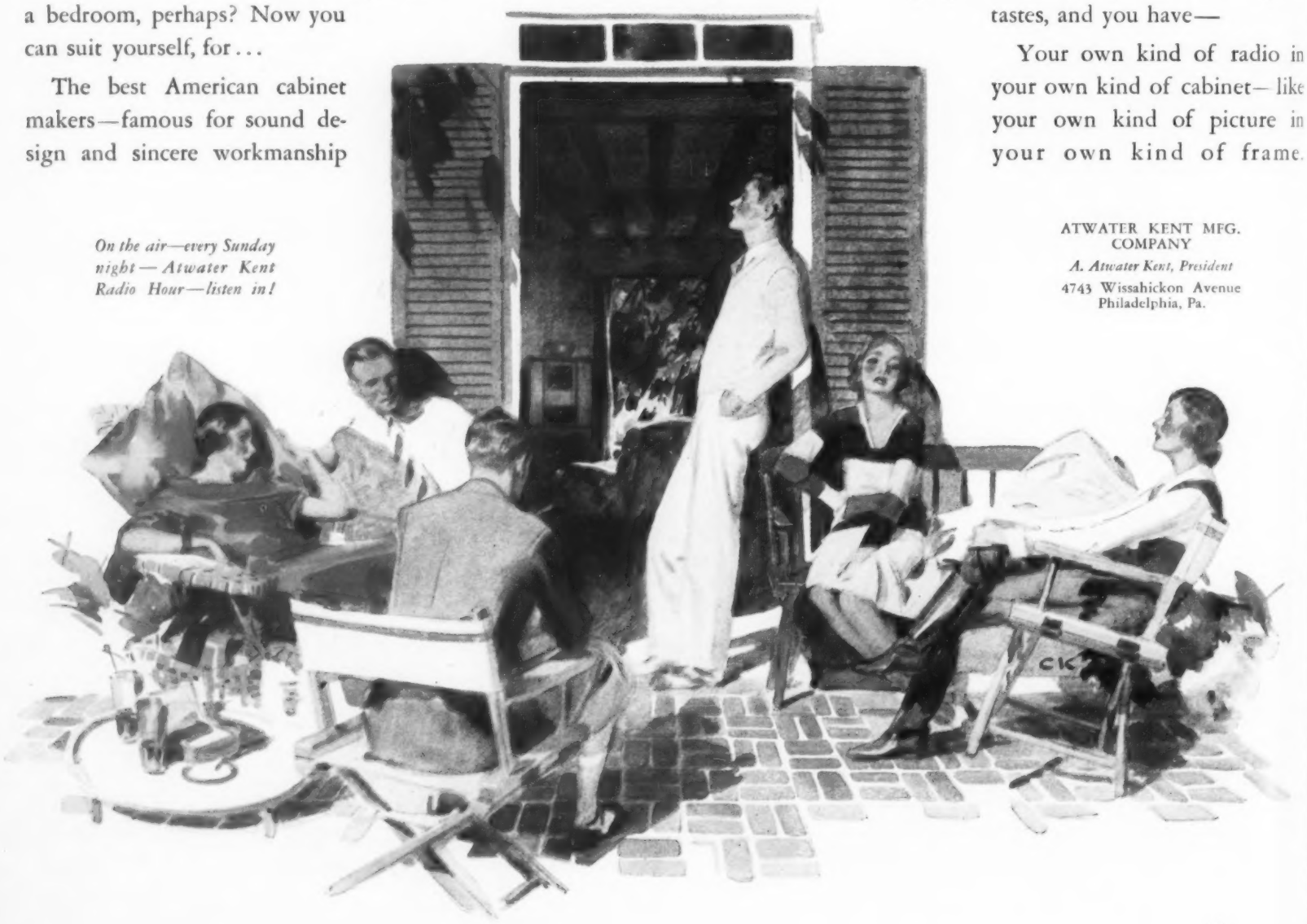
## JUST LIKE YOUR NEIGHBOR'S ...OR SO DIFFERENT

—are cooperating to provide variety for Atwater Kent Radio in the finest cabinets. You can choose among the masterpieces of not just one or two cabinet specialists, but of many. And always the *radio* is a Screen-Grid Atwater Kent, the biggest advance in radio since the advent of house-current sets two years ago.

At last beautiful radio and beautiful wood have been brought into proper relation with your needs and your tastes, and you have—

Your own kind of radio in your own kind of cabinet—like your own kind of picture in your own kind of frame.

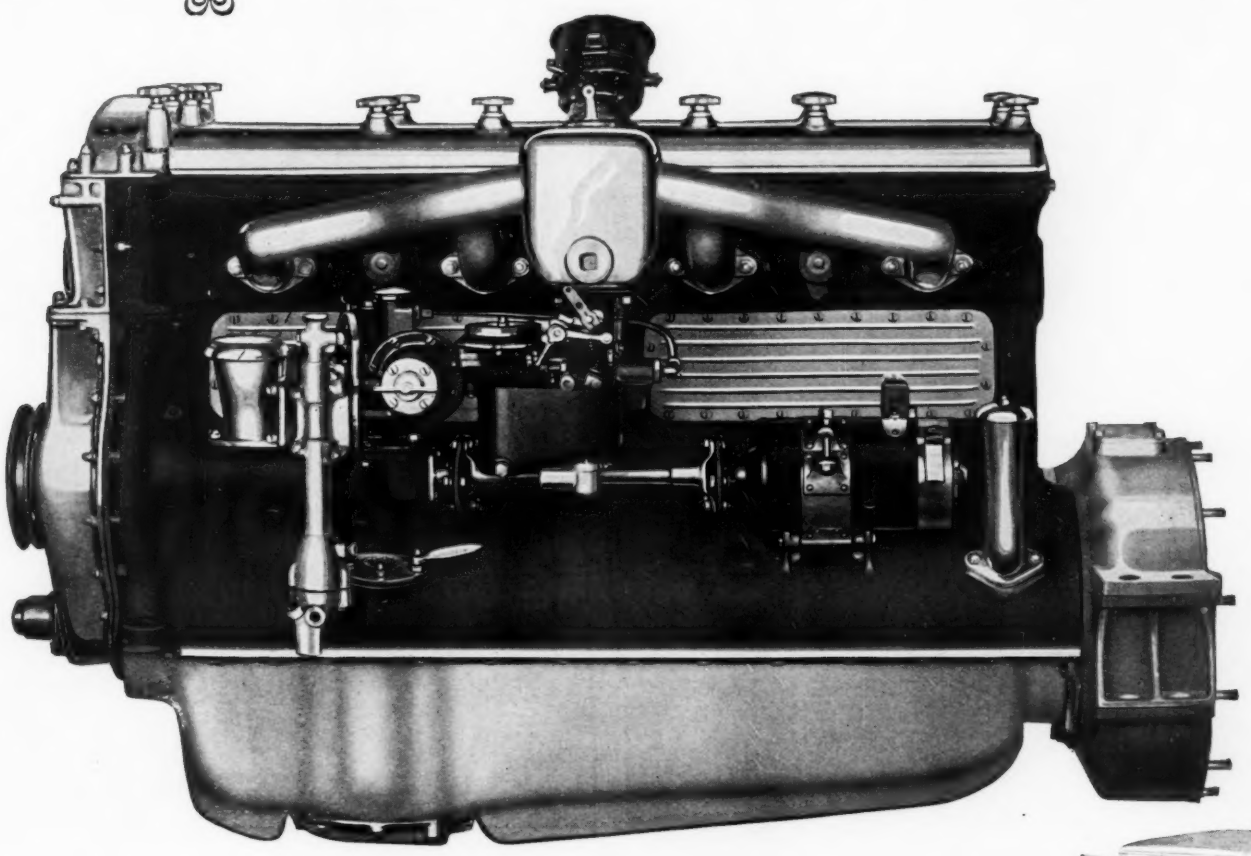
*On the air—every Sunday night—Atwater Kent Radio Hour—listen in!*

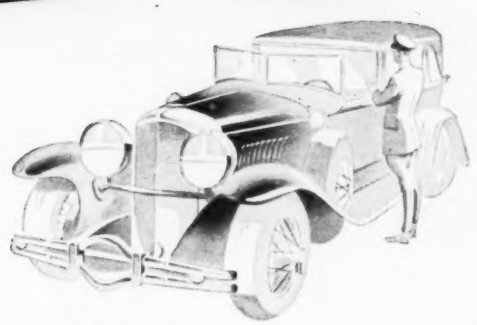


ATWATER KENT MFG. COMPANY
*A. Atwater Kent, President*
4743 Wissahickon Avenue
Philadelphia, Pa.

"The World's Finest Motor Car"

# Duesenberg





## 265 Horsepower

THERE are decided advantages in having at your command, twice the horsepower possessed by any other car. The greatest benefit is that of tremendous reserve power. No motor car gives the best performance when operated at its maximum of power or speed. With the average automobile, 65 miles an hour is such a strain on the motor that engine noise and vibration become excessive and result in discomfort and nervous fatigue to driver and passengers. . . . To a Duesenberg, 65 miles an hour is little more than idling along. Noise and vibration are hardly perceptible. The throttle is not even half open. Only 60 horsepower is required, leaving a vast reserve of power for acceleration and hill-climbing. . . . Nor is it in engine power alone that a Duesenberg surpasses all other motor cars. In the preponderance of aluminum parts that make for lighter weight, in the far greater strength of frame, in the unique automatic lubrication system, in superlative driving ease and riding comfort, and in all those refinements of mechanism that make for automotive perfection, a Duesenberg definitely earns its title of The World's Finest Motor Car.

*Chassis $8,500*

DUESENBERG, INC., INDIANAPOLIS, IND.

# Tone

## in a proper setting

*We paid thousands of dollars for this Secret of* Tone!

**Screen grid chassis**
*Optional equipment*
**-at no advance in price**

Your request will bring a wonderful little booklet entitled "Airy Tales," by return mail, FREE. Address Temple Corporation, 5253 W. 65th St., Clearing Station, Chicago. E 8-29

*Name*_____

*Address*_____

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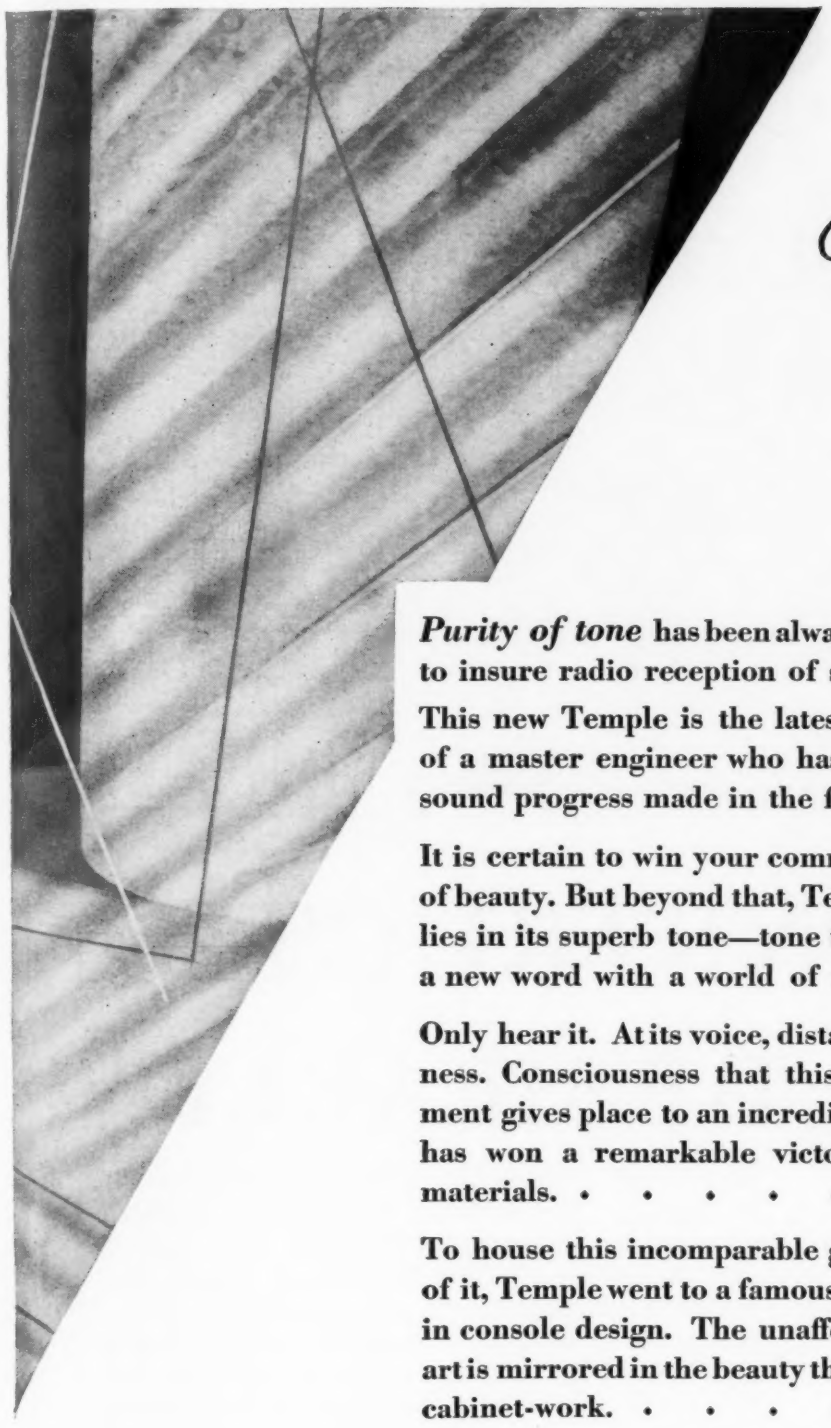


# A great Engineer built the Chassis - a famous Artist gave it beauty

***Purity of tone*** **has been always the one thing needed to insure radio reception of surpassing quality.**

**This new Temple is the latest and greatest creation of a master engineer who has initiated much of the sound progress made in the field of radio invention.**

**It is certain to win your commendation on the score of beauty. But beyond that, Temple's strongest appeal lies in its superb tone—tone that has given vogue to a new word with a world of meaning—Templetone.**

**Only hear it. At its voice, distance melts into nothingness. Consciousness that this is a man-made instrument gives place to an incredible feeling that Temple has won a remarkable victory over elements and materials. . . . . .**

**To house this incomparable gem in a setting worthy of it, Temple went to a famous artist for a new thought in console design. The unaffected loveliness of pure art is mirrored in the beauty that characterizes Temple cabinet-work. . . . . .**

**TEMPLE CORPORATION**
**CHICAGO . . U.S.A.**

**Temple is all-electric, standard chassis — six 227 tubes—push pull amplification in last audio stage, using two new 245 power tubes—full-wave rectification. A power supply over-sized in every respect in combination with the Temple Dynamic Speaker assures matchless tone for Temple Receivers. Consoled ready for use. The Temple 8-60 Console . . . $149; The Temple 8-80 Grand Console . . . $189 (less tubes). Temple Receivers are licensed by R. C. A. and Associated Companies.**

**Housed in beauty, the Temple Dynamic is the only speaker with the adjustable hum eliminator feature. Separate table type speakers are available for those who do not own a Temple Receiver.**

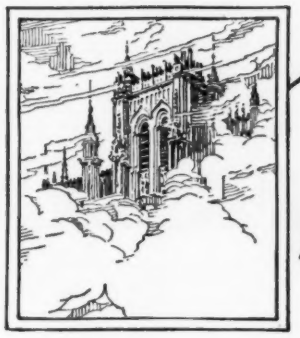
***$39.00 for the Dynamic Speaker***

***$20.00 for the Magnetic Speaker***

**PRICES SLIGHTLY HIGHER WEST OF ROCKY MOUNTAINS**

# TEMPLE

## TEMPLETONE



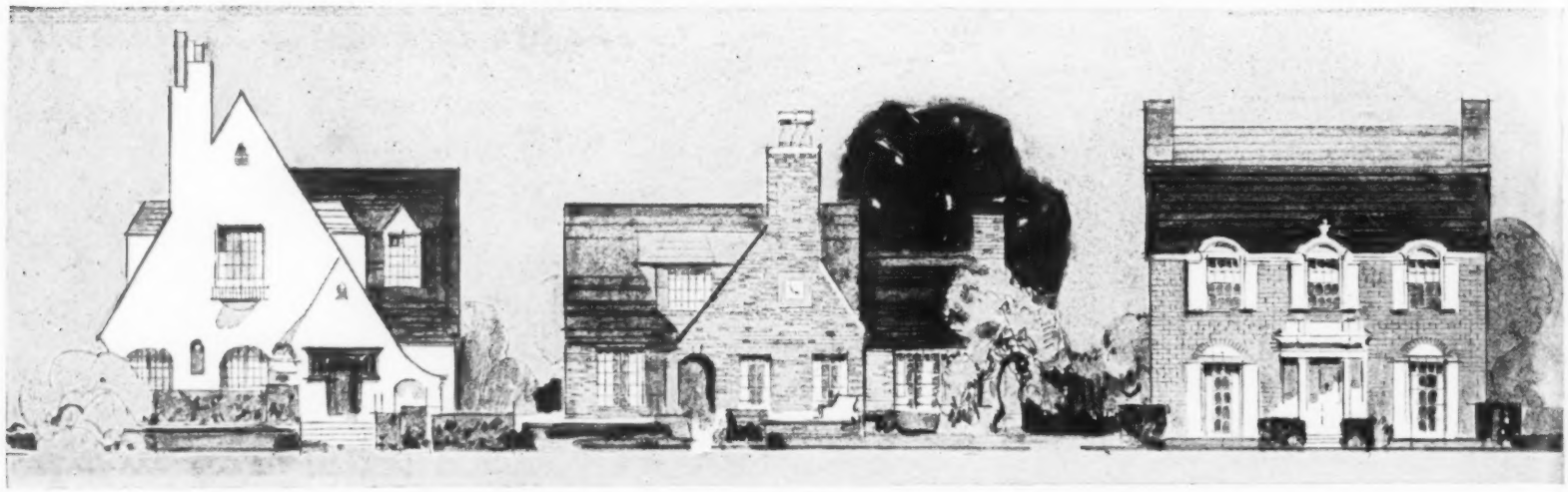
## Radio

"THE SWITCHBOARD OF A NATION"

**TEMPLE NIGHTS**—Every Saturday Night at 9:30 —Eastern Time—Over Columbia Network.

# TASTE

## IS A MATTER OF OPINION



# SOUND CONSTRUCTION

# IS ALWAYS DESIRABLE

The joy of expressing your own individual taste is perhaps the greatest pleasure experienced in building a home. You are free to choose a design of classical or modern trend; the exterior may be of brick, stucco, face tile, stone or terra cotta; while the interior may be finished in an infinite variety of ways. Taste is largely a matter of opinion.

Beyond that point, however, lies the problem of building *well*. The desirability of sound construction is appreciated by home lovers today more than ever before. Here it is that Structural Clay Tile enters into your planning.

This versatile building material is formed of clay, hard burned into flint-like units of sizes and shapes suitable for all types of buildings. Its cellular construction offers natural insulation against heat, cold, sound and moisture. When built into the walls, floors and partitions, it assures a comfortable, healthful, fire-proof home. Being unaffected by time, it perpetuates your investment, preserving indefinitely the beauty and convenience which the expression of of your taste has created.

By all means, investigate Structural Clay Tile. Send for a copy of "Homes of Permanency," a book showing photographs and floor plans of over fifty beautiful homes. This book is offered without charge, in the belief that it will help you in planning a home of permanent construction.

*Free Book of Plans and Photographs*

Please send me a copy of your free 64-page book, "Homes of Permanency."

Name .....

Address .....

.....

**STRUCTURAL CLAY TILE Association**

*An Authoritative Institution for Research and Development, Representing 85 Per Cent of the Production of Structural Clay Tile in the U.S.A.*

1402 ENGINEERING BUILDING CHICAGO, ILLINOIS

STRUCTURAL · CLAY · TILE · SHIELDS · SHELTERS · PERPETUATES

*A Weathermaking system is a feature of this beautiful home (Julius Gregory, Architect), being erected in New York City. All winter long the indoor air will be ideally conditioned—warmed, humidified, cleaned and distributed under pressure into every corner of the house.*

# MANUFACTURED WEATHER

## *A New Feature of the Modern Home*

*New-type heating system establishes higher standards of comfort and health by conditioning indoor air in winter. Scientific method of humidifying, cleaning and distributing air in the home now available*

AMERICAN FAMILIES today are learning of something new in home heating. They are listening eagerly to a story that tells how they can be more comfortable in their homes in winter than ever before.

They are hearing how it is possible to have weather made-to-order inside the home—to live all winter in air as softly warmed . . . as ideally humidified . . . as balmy and as gently invigorating as the best that Nature can provide outdoors at Palm Beach, on the French Riviera, or at any of the other famous winter resorts of the world.

Builders of new homes have seized this opportunity to assure such comfort and health for themselves and their families. Many owners of homes equipped with warm-air heating plants have welcomed the chance to replace them and modernize their homes with a system called a Weathermaker.

As the name implies, a Weathermaker will do in the home in winter what Nature has been doing outdoors since Time began. It produces weather. And then it goes Nature one better. It controls the manufactured climate so as to assure indoors every day all winter long all the delights and comforts of the most ideal spring or summer weather.

This is the reason why scientists, medical authorities and public health officials look to the Weathermaker to establish new high standards of comfort and health in the home. It is the reason why architects, heating engineers and builders see in a weathermaking system a type of equipment that will characterize a home as thoroughly modern and up-to-date.

The interest shown in the Weathermaker as a requisite of the ideal modern home makes it desirable to tell here a little more about it. A Weathermaker is a heating system for the home . . . but one that is different from any home heating plant you ever saw. It supplies warmth, of course. But even that warmth is unlike the warmth that comes from the heating plants you know. In addition to this, it performs three other functions that are important to the comfort and health of everyone in the family from the youngest baby to the oldest adult.

Why should we desire such a system instead of the furnace or boiler that has served us so long? To change the almost universal practice in this country of filling our homes in winter with a dry, moisture-starved heat that sometimes makes us chilly, even in high temperatures, that encourages colds and other illnesses, that dries and cracks the woodwork, furniture and plaster in our houses.

It is a known fact that humidity in the average American home in winter is less than that maintained in a lumber-drying kiln (20%) and well below the minimum found on the Sahara Desert.

Just how does this dry, moistureless condition of the air come about? Winter air outdoors at zero temperature will hold half a grain of moisture per cubic foot. At 32°F. air will hold two grains. Inside our homes we have raised the temperature to 70°F., or perhaps higher. Heated to 70°F., air will hold eight grains a cubic foot. The capacity of the air for taking up moisture is increased sixteen times from zero, or four times from the freezing point, to room temperature. Is sufficient moisture supplied to satisfy this increased thirstiness of the heated air? It is not.

What happens then? The dry, overheated air takes up all the moisture it can find. Takes it from room walls . . . from the wood floors . . . from the furniture . . . from any flowers in the house . . . and from our bodies.

The results? Walls and woodwork dry

(Advertisement)

*In summer, the windowless hall of the House of Representatives, in Washington, is cool and comfortable . . . the air is pure and refreshing without excess humidity. In winter the air is warmed and humidified as comfort demands. A Carrier System manufactures this ideal weather.*

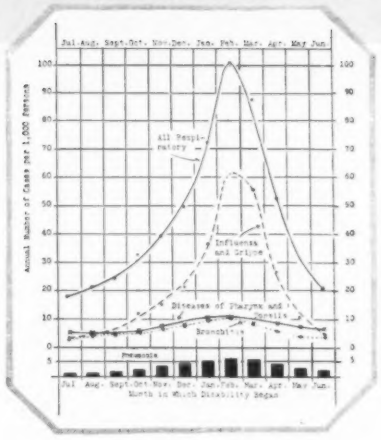
*Crowds shop in perfect comfort all year round in the J. L. Hudson Department Store, Detroit, Mich. Here, too, a Carrier System manufactures ideal indoor weather . . . provides clean, pure air — warmed in winter, cooled in summer — conditioned to just the right temperature and humidity.*

out and often crack . . . floors shrink and squeak . . . pianos get out of tune . . . flowers wilt and die . . . our complexions lose their freshness, and dispositions suffer . . . our resistance to disease lessens . . . the excessive evaporation of moisture from our bodies often makes us feel chilly and uncomfortable even when the temperature is as high as 75°F.

But this isn't all. Physicians and physicists have for some time been impressed with the evils of dry, overheated air as supplied in homes in winter. To this condition of the air they have definitely traced the common winter cold, which so often leads to bronchitis, grippe, influenza, pneumonia and other serious illness. You yourself know how quickly you suffer from the heated stuffiness of an underhumidified room. Your nose becomes dry; your throat parched. You feel exhausted . . . depressed . . . irritable.

This lack of humidity in the air supplied by ordinary heating systems was one reason—and the main reason—for seeking a way to put into the air a sufficient amount of moisture for the greatest bodily comfort and health indoors in winter.

Two other facts led to the study and research that have resulted in a combined heating and air conditioning system to supply manufactured weather for homes. The first was the presence of dust and dirt in the air of the average home. Air is the carrier of dust, and dust is the carrier of bacteria that may bring disease and sickness to your family. Where does dust




*This chart, compiled by the United States Public Health Service, indicates how respiratory diseases increase during the months of dry, artificial indoor heating.*

come from? Everywhere. Not the least of the many sources is the usual heating system. Some way to purify the air would contribute to the family health and relieve the housewife of constant and tiresome cleaning.

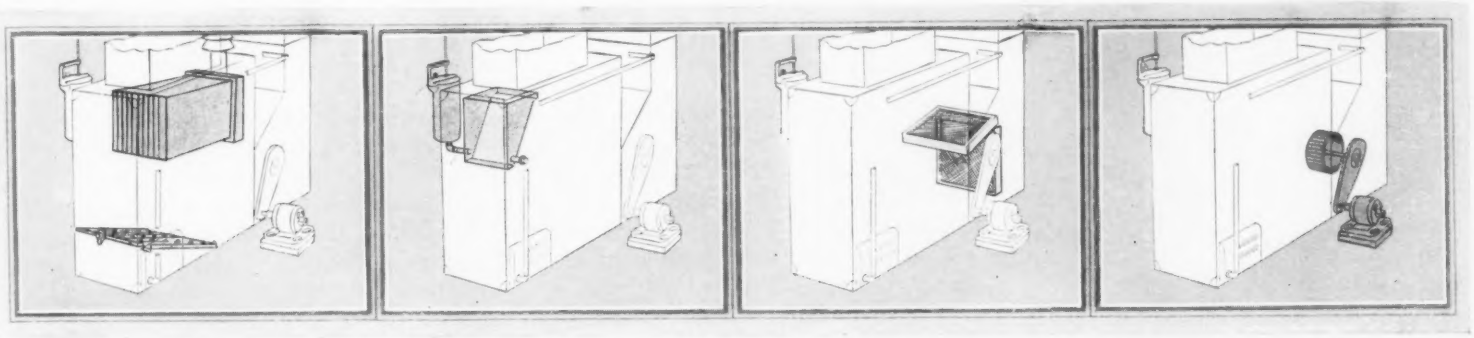
The second and final consideration in conditioning air has to do with its distribution. The gravity system of circulation, which depends on the natural rise of heated air to distribute warmed air through the house, usually results in overheated ceiling areas and underheated floors. Some rooms never can be adequately heated in winter. The question naturally arose as to whether some other method of distribution would not be more efficient . . . more uniform . . . more certain.

Among all those who sought a means of conditioning the air and manufacturing weather in homes was the one man best fitted by his knowledge of air conditioning and by his practical experiences with it. This man was Willis H. Carrier, internationally known thermal engineer and specialist on air conditioning. Mr. Carrier had devoted his entire career to the manufacturing of indoor weather. He established and formulated the laws relative to atmospheric moisture and its control. As head and leading engineer of the Carrier Engineering Corporation, he perfected systems for controlling indoor atmospheric conditions . . . for conditioning air and creating the required climatic conditions in scores of industries for the processing of materials, the improvement of manufacturing operations. In the textile, printing, weaving, candy-making, ceramic, and many other industries, the controlling of indoor weather . . . of temperature and humidity . . . has brought about revolutionary improvements—not only in the processes of manufacturing but also in the health and efficiency of employees.

All this has been far from the public consciousness. But public contact with Carrier Systems of Air Conditioning has been made in moving picture theatres, department stores and other public meeting places where close-packed humanity made air conditioning a vital necessity for the comfort and health of everyone present.

What has happened in regard to the home? You have probably guessed already. It was Willis H. Carrier and his associates who took hold of the home air

(Advertisement)



*The units shown darker warm the air, which is then supplied with the proper amount of moisture.*

*The humidifying system in the Weathermaker supplies and controls indoor humidity all winter long.*

*Stationary filters clean the air of dust as efficiently as a vacuum cleaner takes dirt from a rug.*

*A blower system insures constant, uniform circulation of conditioned air throughout the house.*

conditioning problem . . . applied the principles proved in industrial use for air conditioning . . . and produced the Carrier Weathermaker specially for home use.

How does this new type heating and air conditioning system operate? In the first place, the Weathermaker softly warms the air without overheating the house. A thermostatic control automatically varies the admission of the fuel, which is gas, to supply the exact amount of heat necessary to meet the needs of the house at all times.

Gas was chosen as the fuel for this modern system because it is the fuel that reaches the house with least trouble to the user and is the cleanest, most convenient and most efficient fuel. You have a constantly available supply from the gas company and you eliminate the trouble, bother, work and dirt of handling coal and ashes. New lower gas rates in many cities and the high efficiency of the Weathermaker combine to bring the cost of gas within the reach of almost any home owner.

Second, the Weathermaker supplies and maintains automatically a correct relative humidity day in and day out. It evaporates a sufficient quantity of water to assure the proper humidity indoors in relation to the desired temperature. When you consider that a "sufficient quantity of water" may mean an amount varying from 7 to 20 gallons a day, even for a small house, you can understand why pans of water and tanks used with the usual furnace are inadequate.

Third, this new system filters the air in the house so that draperies and house-furnishings remain clean. This filtered air is almost entirely free of flying dust particles, which are carriers of disease germs and bacteria.

And finally, the Weathermaker sends an even, constant flow of warmed, humidified and cleaned air into every room of the house. It does not depend on the natural rise of warmed air to give perfect circulation. But it distributes the warmed, humidified, cleaned air under positive, uniform pressure, securing even temperature in all parts of every room . . . without drafts . . . without hot or cold zones.

To summarize, it takes the elements

*Here is a clean, orderly cellar, with a Carrier Weathermaker installed. The only resemblance to the usual warm-air plant is in the ducts. But they can easily be hidden from view by running a second ceiling just below the ducts.*

(Advertisement)

# If...

you are building a home—
or . . . expect to build soon
—or . . . if you now have
warm-air heat—

## *Read this booklet*

It describes how to manufacture made-to-order weather. It shows how the air can be properly humidified . . . cleaned . . . and purified. It is all about a new-type heating system hailed as the most constructive advance during the last 50 years in making homes comfortable and healthful. The coupon brings your copy FREE.

# Carrier
# Weathermaker

CARRIER-LYLE CORPORATION,
850 Frelinghuysen Ave., Newark, New Jersey

Gentlemen: Please send me free, your booklet, "The Carrier Weathermaker."

Name.....

Address.....

.....

that make outdoor weather—warmth, moisture and air motion—combines them scientifically, and controls their relationship to produce weather indoors. It also cleans the air and thus produces an atmosphere ideal in every respect for bodily comfort and health.

The advantages and convenience of the Weathermaker's automatic control are particularly noticeable in spring and fall when warm days follow chilly nights and mornings. A few minutes' operation in the morning takes the chill from the atmosphere and makes the house comfortable all day without the usual mid-day overheating. The automatic throttling control, designed for the Weathermaker, regulates the supply of gas or shuts it off entirely so that you have just the temperature you want at all times.

This system is built to give long service. The design is scientifically correct. The workmanship is the same that goes into the Carrier industrial systems for conditioning air, which have been installed in more than 3000 theatres, public buildings, and factories. The metal used in the Weathermaker is durable, non-corrosive, and resistant to the products of gas combustion.

Every Carrier Weathermaker is designed to take a dehumidifying and cooling unit which will remove the mugginess and excessive humidity from uncomfortable summer weather and give you the same automatic control over the weather in your home during the summer as you have in the winter. When this is available, you can have the same year-round air-conditioning in your home as has heretofore been available only in theatres and public buildings.

The Weathermaker comes in sizes to meet the needs of different sized houses. It takes up less room than the average furnace of equivalent heating capacity. The saving in space in the cellar, with elimination of fuel bins and accessories of the usual heating plant, is like adding to the house another room that can be finished off for a children's playroom . . . a workroom . . . a study . . . or a billiard room.

And the initial cost of a Weathermaker is little if any higher (and is sometimes lower) than that of high-grade heating systems that supply heat . . . and have none of the other advantages of the Weathermaker.

Those who are building now, or intend to build in the near future, belong to the fortunate group that has an advantage in ease and economy of installation of the Weathermaker. Home owners who now have warm air systems will find that their present warm air ducts can generally be used with this weathermaking system. But where there now is steam or hot water, piping and radiators will have to be removed and ducts installed to carry the warmed, humidified and cleaned air throughout the house.

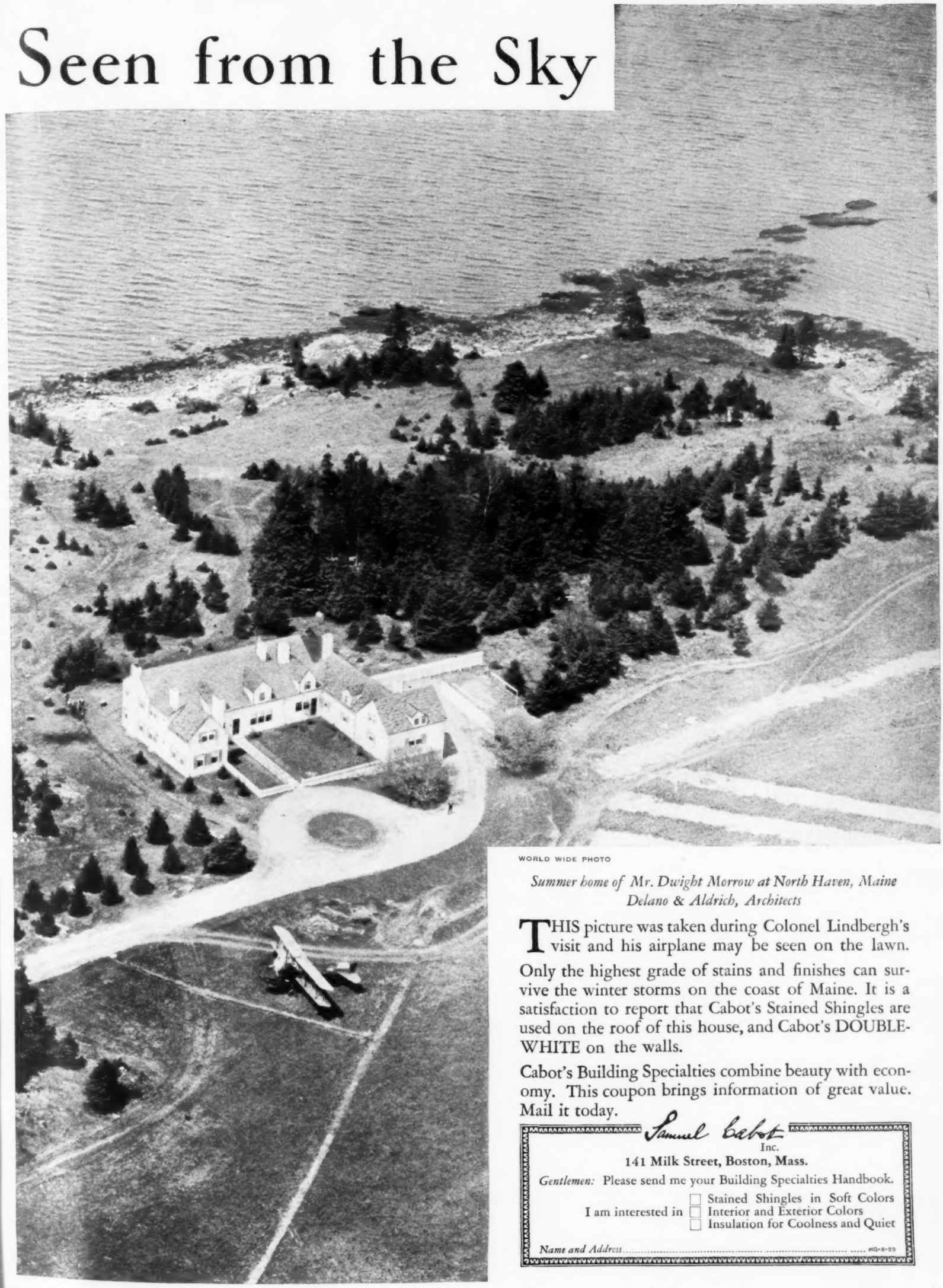
The manufacturer offers a very complete service to every home builder who desires to install a Weathermaker. This includes the help of highly trained representatives in estimating heating requirements, the placing of ducts, outlets and grilles, and complete supervision of the installation of the system. These representatives will work with the prospective home owner, the architect, and the heating engineer or contractor. They will see that the Weathermaker is completely installed, tested, and in satisfactory operation.

The important point is to take advantage of this free Carrier Service in the early stages of house planning—not after plans have almost been completed or construction started. By calling on such help the home owner is assured of a correctly designed system installed so as to give maximum economy and efficiency. Sending your house plans to us enables us to start at the right point in determining and satisfying your requirements for heating and air conditioning. The Carrier Weathermaker is manufactured by the Carrier-Lyle Corporation, Newark, New Jersey; with district sales offices in Boston, Buffalo, New York City, Pittsburgh, and Philadelphia.

*The Carrier Weathermaker is at present being marketed and installed only in limited Eastern territory, including the New England states and cities as far south as Washington, D. C., and as far west as Pittsburgh, Pa., and Buffalo, N. Y. We invite inquiries, however, from any part of the country. Branches are rapidly being opened. Send us your plans and let us tell you just how the Weathermaker will fit in your house.*

(Advertisement)

# Seen from the Sky



WORLD WIDE PHOTO

*Summer home of Mr. Dwight Morrow at North Haven, Maine*
*Delano & Aldrich, Architects*

THIS picture was taken during Colonel Lindbergh's visit and his airplane may be seen on the lawn.

Only the highest grade of stains and finishes can survive the winter storms on the coast of Maine. It is a satisfaction to report that Cabot's Stained Shingles are used on the roof of this house, and Cabot's DOUBLE-WHITE on the walls.

Cabot's Building Specialties combine beauty with economy. This coupon brings information of great value. Mail it today.

Samuel Cabot Inc.
**141 Milk Street, Boston, Mass.**

*Gentlemen:* Please send me your Building Specialties Handbook.

I am interested in
- ☐ Stained Shingles in Soft Colors
- ☐ Interior and Exterior Colors
- ☐ Insulation for Coolness and Quiet

*Name and Address* ..... HG-8-29

# The Modern Trend in toward

Definition: The term *concrete masonry* is applied to block, brick or tile building units molded from concrete, and laid by masons into a wall. The concrete is made by mixing portland cement with water and other suitable materials such as sand, pebbles, crushed stone, cinders, burned shale or slag.

*The picture above shows the cinder concrete masonry partition walls, and concrete floors, for the kitchen and pantry in the home of W. T. Crawford, North East, (suburb of Erie) Penna. The lower picture shows the same walls completed. Cody and Kirby, Architects, Erie, Penna.*

PORTLAND CEMENT A

CONCRETE FOR PERMANENCE

# Home Building is Concrete Masonry

*Home of W. W. Porch, River Oaks, Houston, Texas. Charles W. Oliver, Architect. Concrete masonry construction, with white portland cement stucco exterior.*

POPULAR sentiment has long demanded firesafety in schools, hotels, apartments and public buildings. Surely it is of equal importance that *your home* be as nearly firesafe as you can make it.

*Concrete masonry* construction is finding universal favor with home builders and architects—for it provides not only firesafety, but enduring beauty and economy.

Many delightful exterior effects may be attained with concrete masonry. Facings of portland cement stucco, brick or stone are widely used. Exposed masonry surfaces, too, are suitable for many architectural treatments.

There is genuine economy in building a home with exterior and partition walls, and floors, of concrete. Added durability and lower maintenance expense more than offset the slight extra first cost.

Before you build a home of *any* size, learn the facts about modern concrete masonry construction. A request will bring you attractively illustrated booklets.

ASSOCIATION *Chicago*

. . . AND FIRESAFETY

A private home with steps, doorway and urns of marble.

IN MARBLE we inherit, along with its sheer beauty, the glory of ancient Rome, the magnificence of the Venetian Palaces and the magic of the Taj Mahal.

So powerful are these traditions that even a mere touch of marble in home or garden serves to introduce a note of distinction that never fails to impress—a note that appeals to those of cultured taste.

But with all its varied coloring and intricate veining, and its inimitable beauty, marble is moderate in cost—and intensely practical. A marble entrance, a hallway with marble floor, a bathroom lined with marble—a marble sundial, bird bath or bench for the lawn—these will endure indefinitely, growing only more mellow and more beautiful—and more significant, too—with the passing of the years.

*There is No Substitute for Marble*

*We have recently published a series of books giving valuable facts and interesting suggestions about the use of marble in various buildings, including home and garden treatments.*

*Write us, naming the type of marble work you are interested in and a copy of the book covering that subject will be sent you immediately—without charge, of course. Address Department 6-S.*

**NATIONAL ASSOCIATION *of* MARBLE DEALERS**

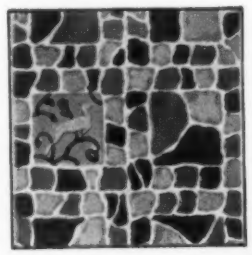
**ROCKEFELLER BUILDING - CLEVELAND, OHIO**

*Perhaps you have longed for floors of marble beauty like this new Handmade Marble Inlaid Linoleum, Design No. 62. It is one of many fashionable floor effects created by Armstrong artists.*

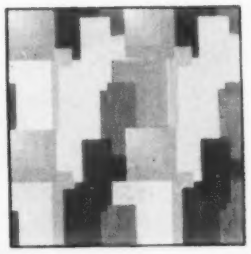
# It's smart to restyle old Floors...

THERE'S a fashionable future for every old-fashioned floor . . . a new floor style that restyles all floors. You'll see it the moment your eyes rest on the new-day floor effects in Armstrong's Linoleum—now showing for the first time at department, furniture, and linoleum stores near your home.

Visions of a new home beauty are mirrored for you in these style-setting Armstrong Floors. You'll see loveliness surprising. You'll feel the lure to plan for yourself smart, spirited rooms. And you can!



*One of the new Embossed Inlaid designs, No. 6101, first introduced this spring.*



*"Building Shadows," a prize-winningdesign in Armstrong's Linoleum, No. 3195.*

With all their rich beauty, Armstrong Floors are practical. Ask about their wear, care, and cost. Regardless of shape or size of room, any design you select will be trimly tailored to fit every nook and cranny. Once cemented in place over builders' deadening felt, your new Armstrong Floor needs no constant care. Its beauty is built in . . . its surface sealed and protected by the Accolac Process. That means cleaning ease—no spotting, no staining—just a light waxing and polishing when needed. Even in kitchens where tracked-in dirt calls for frequent washing, all you need do to keep the surface gleaming is to occasionally apply Armstrong's Linoleum Lacquer. Don't lacquer over wax.

You'll find the price range generous enough to suit all purses. You'll find, too, that the new beauty extends to the most inexpensive printed linoleum designs.

You can see how these floors of fashion appear when actually installed in well-planned rooms if you write for "New Ideas in Home Decoration"—published this year. This latest book by Hazel Dell Brown tells you a simple way to plan your room settings. Illustrated in full color. Offers author's personal help. Just send 10c to cover mailing. (Canada, 20c.) Armstrong Cork Company, Floor Division, 920 Mulberry Street, Lancaster, Pa.

*Look for the* CIRCLE A *trade-mark on the burlap back*

Ⓐ

## Armstrong's Linoleum Floors
### *for every room in the house*

PLAIN · · INLAID · · EMBOSSED · · JASPÉ · · ARABESQ · · PRINTED · · *and* ARMSTRONG'S QUAKER RUGS

# *The Harry J. Dean Company use*
# Fenestra Casement Doors and Windows
# *in this Italian dining room*

"SINCE height is the most impressive architectural feature of the Old Italian interior, Fenestra Steel Casement Doors are particularly appropriate to accent the stately, vertical lines of a dining room in this style," say Detroit's noted interior decorators, The Harry J. Dean Company.

Surmounted by high-arched fixed transoms, these double swing doors may be used side by side and located interestingly off center. Closed, they admit an abundance of daylight and harmonize perfectly with Fenestra Steel Casement Windows used throughout the house. Open, their out-swinging leaves become wide doorways leading to the formal garden so essential to an Italian setting.

Emphasizing still further the feeling of height and formal elegance are long draperies of richly embroidered taffeta; the Fortuna print that hangs from a wrought-iron rod above a hand-carved credenza; the tall, slender torchère.

There are more than fifty types of Fenestra Casement Windows which harmonize with any architectural design. And their practical advantages make them increasingly popular for both large homes and small. They offer more light, better ventilation—100 per cent opening when desired; finger touch operation without warping, swelling, shrinking or sticking; the strength and fire resistance of solid steel sections; extension hinges that make outside washing easy from within the room—all at little, if any, more than the cost of ordinary windows.

And, of course, Fenestra Steel *Basement* Windows perform the same lighting and ventilating service "below stairs."

*New! Fenestra Screen Casements*

Here's a new, exclusive Fenestra Casement *complete with metal screen* that fits tight against the inside of the window frame. To open, close or lock the window, you need not touch the screen. The operators and locking devices work through it. Yet the Fenestra Screens may be removed easily and quickly when desired.

Easily opened without removing screens

Screens easily removed when washing windows

Now, for the first time, you can get practical, artistic casements and screens both from *one* manufacturer and at a low cost. Patents and patents pending.

DETROIT STEEL PRODUCTS COMPANY
*2252 East Grand Boulevard,* DETROIT, MICHIGAN

Please send me the following informative literature, without cost or obligation:

☐ "Decorating with Casements," book on Fenestra Residential Casements.

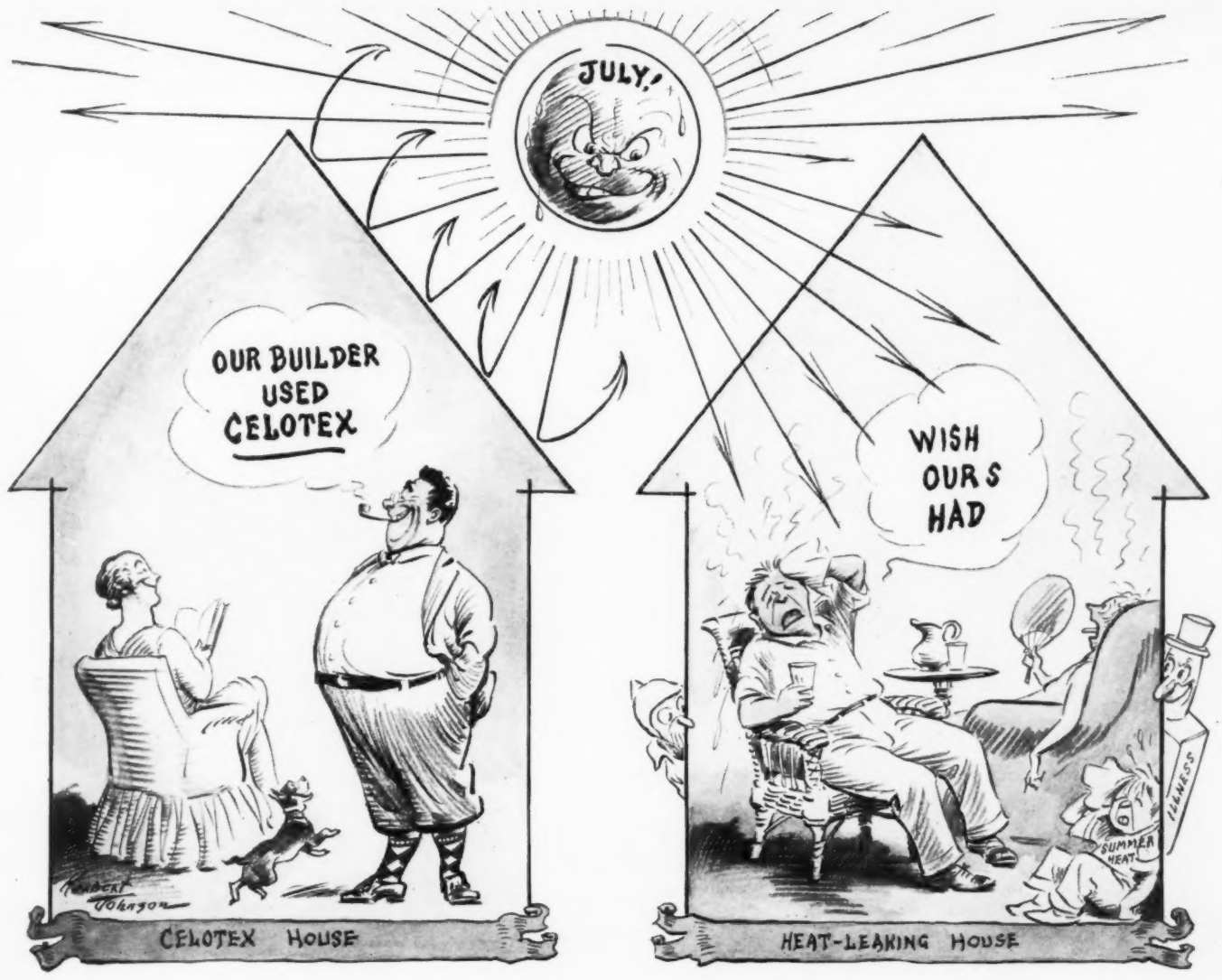
☐ Folder on the new Fenestra Screen Casements

My Name_____

Street_____

City_____ State_____

# *Fenestra*
## steel casement windows




# Cool, Pleasant Rooms

## *even when it's 90° outside!*

No more suffering from summer heat for the families of *wise* home-owners. For nowadays they live in houses insulated with Celotex —houses that are cool and pleasant even when it's 90° outside.

Celotex *shuts out* scorching sun's rays during summer months. Through other seasons it protects you from chill, dampness and cold . . . keeps your home at a healthful, comfortable temperature *all year 'round.*

As a heat stopper, an inch of Celotex is as effective as 3 inches of wood, 8 inches of plasterboard, 12 inches of brick and 25 inches of concrete.

And it is such an effective insulator that it is used in thousands of railroad refrigerator cars and household refrigerators, as well as in more than 250,000 American homes.

Celotex is the *only* insulation made from long, tough fibres of cane. It comes in big, strong boards, 4 feet wide, 7 to 12 feet long and 7/16 of an inch thick. (Also made double-thick—7/8 inch.)

When used on the outside of houses, as sheathing, Celotex adds structural strength . . . makes walls tighter and more permanent.

And on inside walls and ceilings, you can obtain finer, smoother plastered surfaces with Celotex Lath. This new lath, 18 inches by 48 inches and 7/16 of an inch thick (also made double-thick —7/8 inch), is especially designed to reinforce against plaster cracks and eliminate lath marks.

Celotex is used in old homes as well as new; for insulating roofs; for lining basements, attics and garages; for making comfortable extra rooms from waste spaces.

As insulation, Celotex is not an expensive extra item, because it replaces other materials, and in later years saves you hundreds of dollars in fuel bills.

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AN event which will prove a boon to many, particularly the visitors to New York during the dull summer months, is the exhibit now on view at the Art Center. This is the work of the firm of Contempora, whose members are Lucian Bernhard, Bruno Paul, Rockwell Kent, Paul Poiret and P. Lester Wiener. Vally Wieselthier, Joseph Sinel, Erich Mendelsohn and Julius Klinger are associate members. The exposition is presented as a small contribution toward the general service of art to industry. A series of "Harmonized Rooms" is the feature of the present exhibit. In showing these first steps, the artists are demonstrating their belief that the unity of the whole room is more important than the beauty of any individual piece of furniture or fabric. The unit treatment subdues the single piece of furniture and fabric to the harmony of the whole room. "Harmonized Rooms" offer the consumer of average means complete decorative ensembles styled to meet existing standards of living. The rooms are to be sold as a unit, obviating the arduous task of shopping for harmonizing ingredients. Each room is available in six different color schemes. Any argument that this plan would result in a deplorable standardization of taste is easily refuted, as the ready

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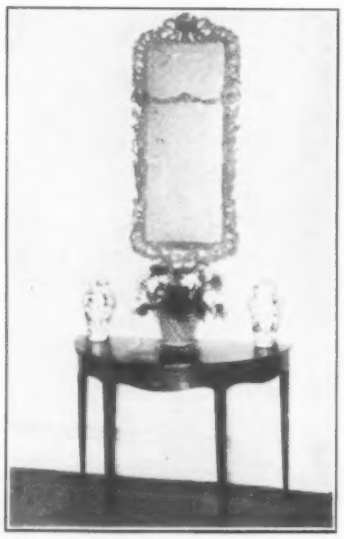

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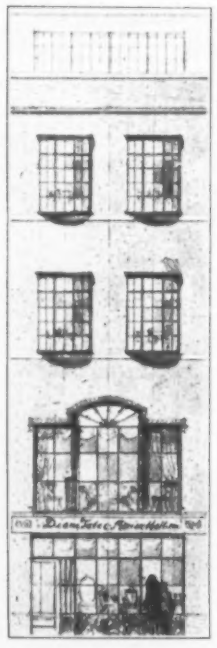

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accessibility of good design through quantity production is no more destructive of individuality than is the growing tendency to standardize dress. Individuality depends upon personal preferences expressed in arrangement and in the choice of books, pictures and objets d'art. Rockwell Kent presents a bedroom, Bruno Paul two dining rooms and a bedroom, Lucian Bernhard two living rooms and a bedroom, and Paul Poiret a bedroom in this series of "Harmonized Rooms". On view also are designs for modern fabrics, created for F. Schumacher & Company by Bruno Paul, and for the Kurt Lehmann Corporation by Vally Wieselthier.

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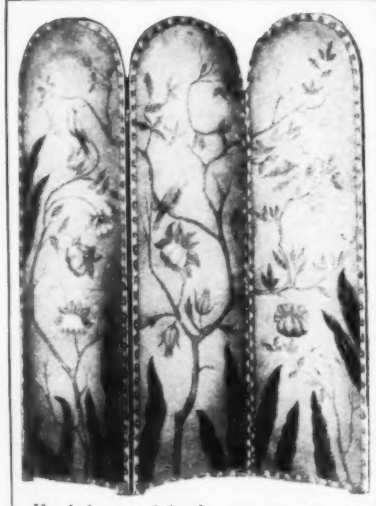

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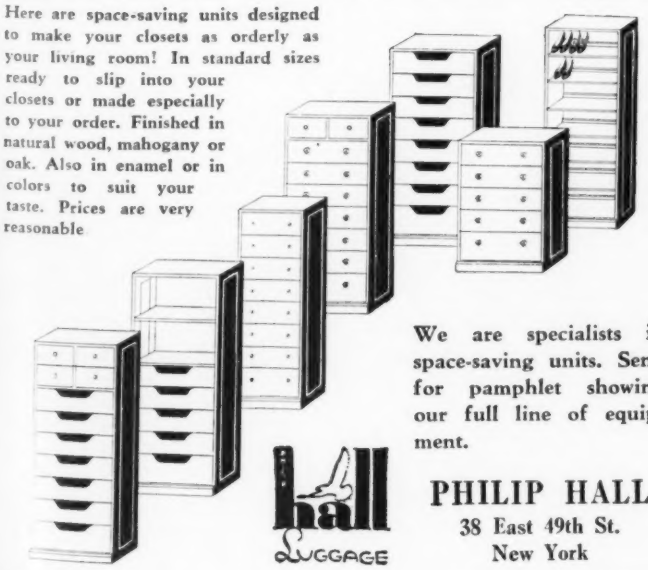

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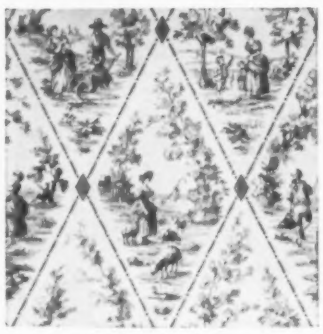

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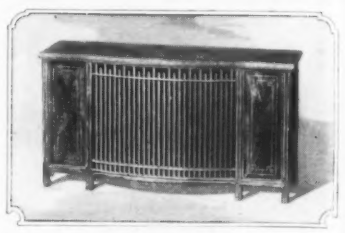

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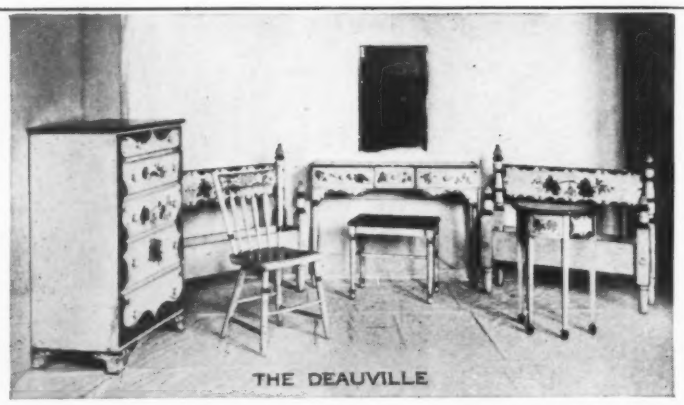

THE DEAUVILLE

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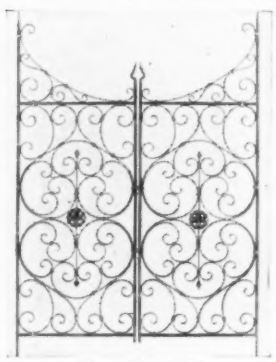

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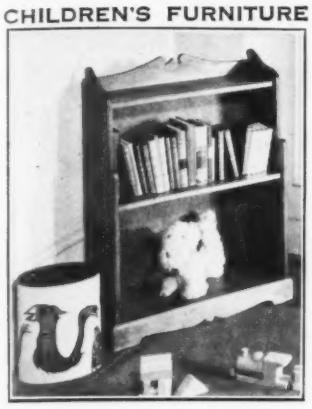

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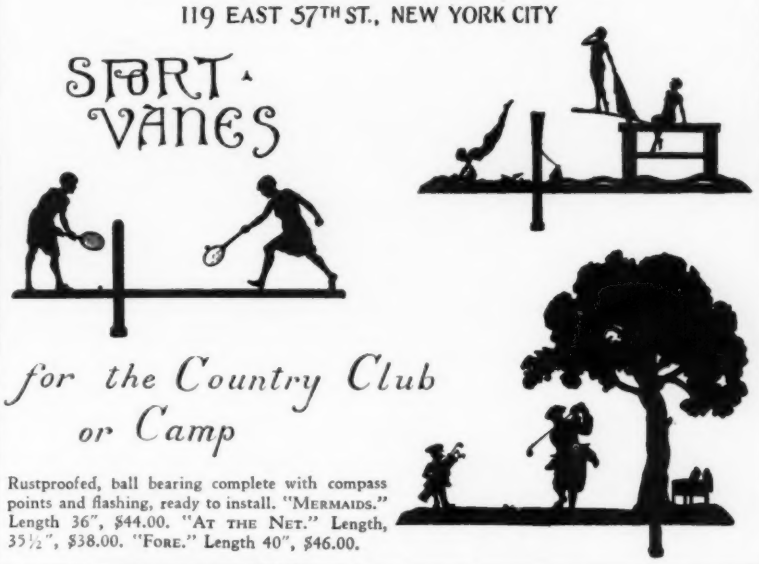


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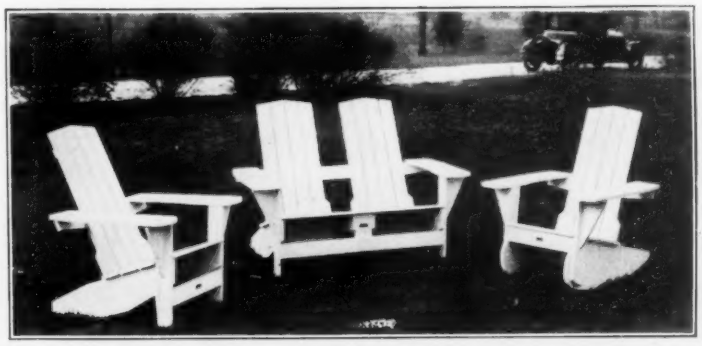

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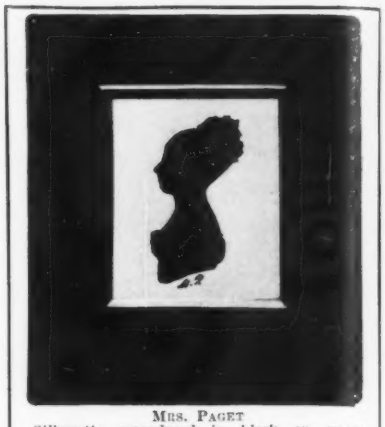

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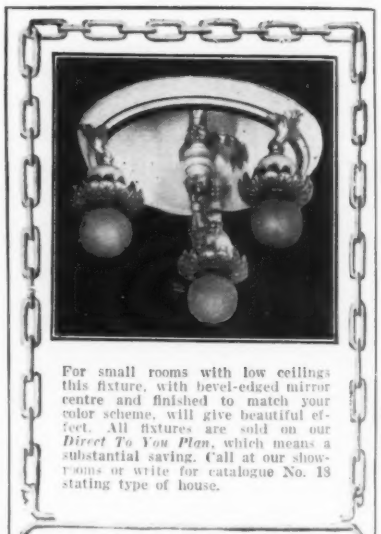

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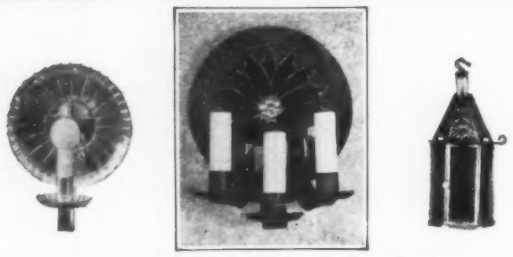

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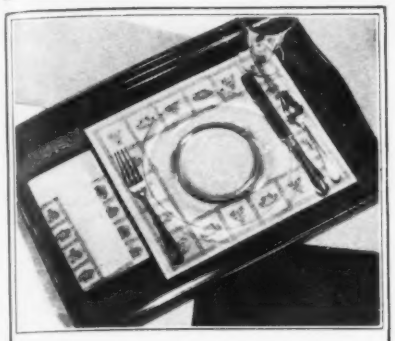

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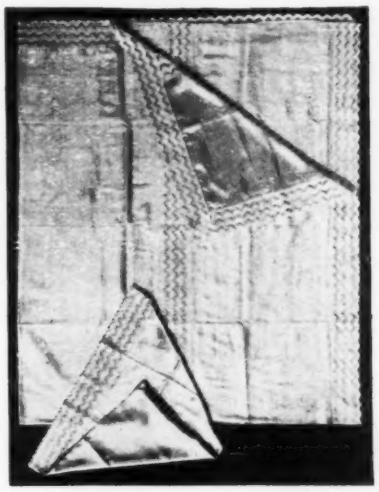
## Eleanor Beard inc.

**KENTUCKY QUILTED THINGS**



***For the smart bedroom*** **this lustrous Silk Blanket Cover or Night Spread is a luxurious touch. Eleanor Beard uses Corean Silk in lovely pastel shades, and a fine copy of Carickmacross or Binche Lace in double inserts. It is made by hand and costs $25; its matching pillow slip is $8.50. All of Eleanor Beard's original creations are made in her Studios by skilled Kentucky needlewomen.** ***Send for her illustrated Booklet.***

*Studio: "Hedgelands", Hardinsburg, Ky*

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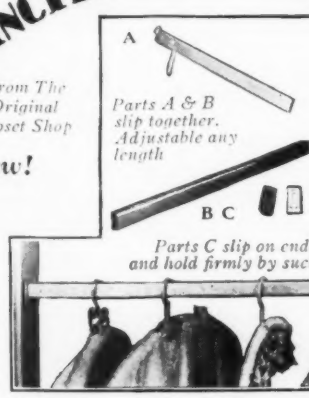
## DISTINCTIVE AND USEFUL CLOSETS

*From The Original Closet Shop*

*New!*




*Parts A & B slip together. Adjustable any length*

*Unique!*

THE SUCTION CLOTHING ROD

*Parts C slip on ends and hold firmly by suction*

A smart new accessory for your clothes closet

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**General Interior Decorating Service—Estimates gladly submitted**

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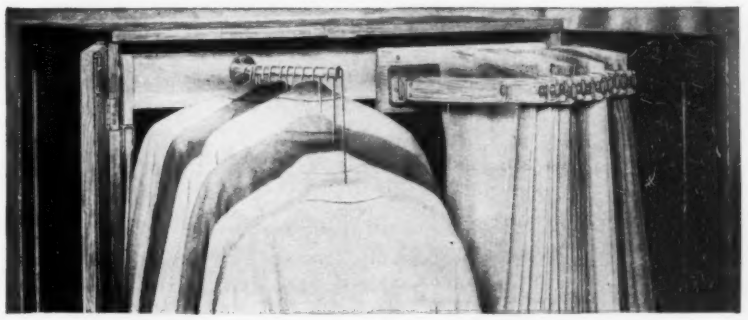

## Multiply Your Closet Capacity!

HERE are a pair of ingenious devices that will double the capacity of your closet . . . keep your clothes in better condition and order . . . and make all garments easier to find. They are Innovation Closet Fixtures . . . the principle of the famous Innovation Wardrobe Trunk applied to the closets of your home. Hanger arms that swing out of sight . . . that *lock* your clothes into place . . . that permit you to see half a dozen suits or gowns at a glance.

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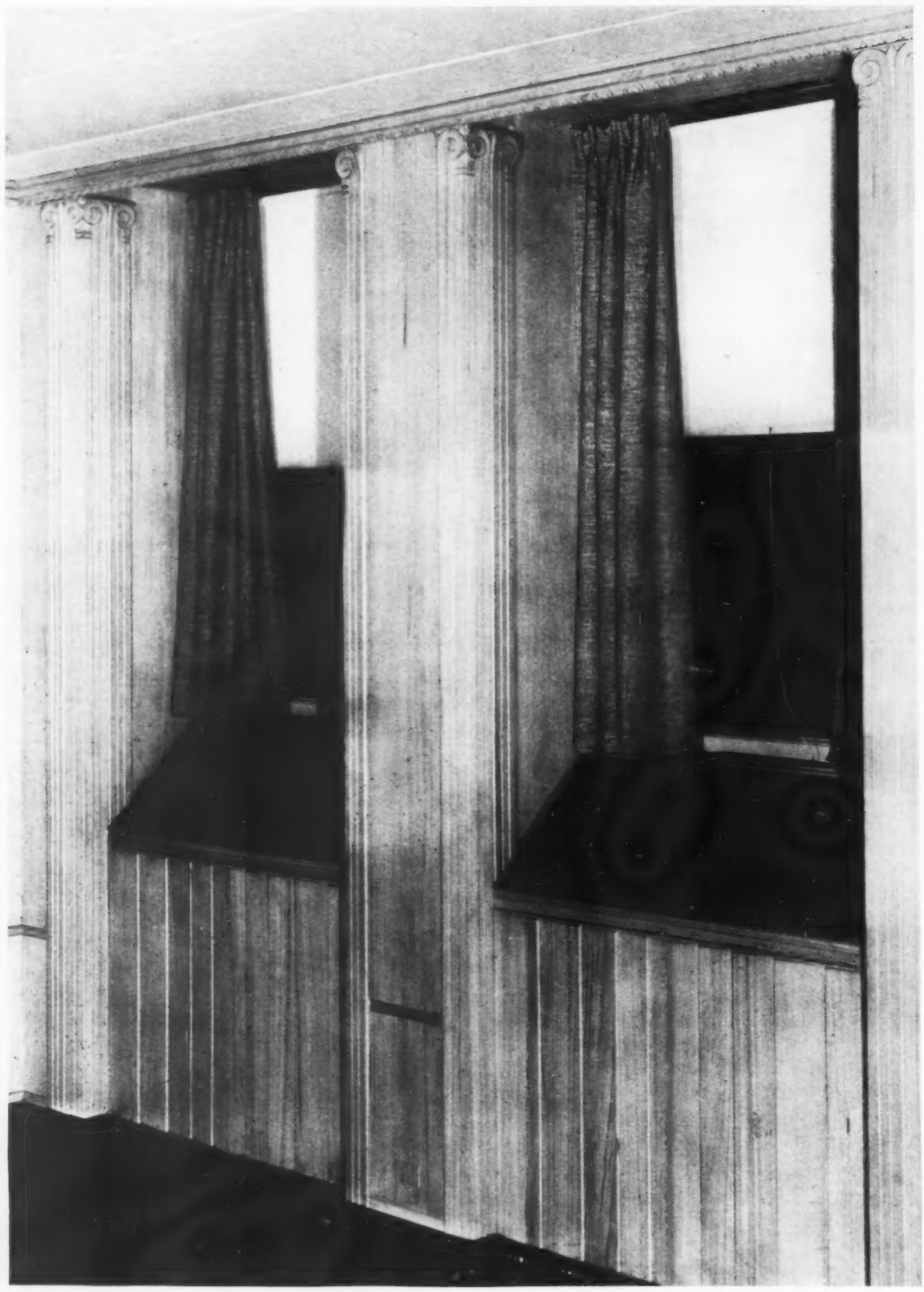

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## *When* WASH-LINES LOOKED LIKE THIS OLD-FASHIONED HEATING SERVED

It wasn't many years ago when the first of November saw all reputable and upstanding citizens snugly incased in red flannels, ankle and wrist length. Their good wives were doubtless likewise equipped, though the delicacy of the period muzzles history on this point. Dresses and numerous petticoats swept the floor, and knees existed anatomically, but not as display material . . .

Thus clad, these worthy folk were set to laugh derisively at winter. An excess of clothing made up for glaring deficiencies in home heating.

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*A small Spanish house at Atlantic Beach, L. I., New York. Bernhard Muller, Architect. Roofed with* IMPERIAL *Mission Tiles*

# SMALL DWELLINGS CAN NOW BE ROOFED WITH TILES

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***Makers of IMPERIAL Roofing Tiles***

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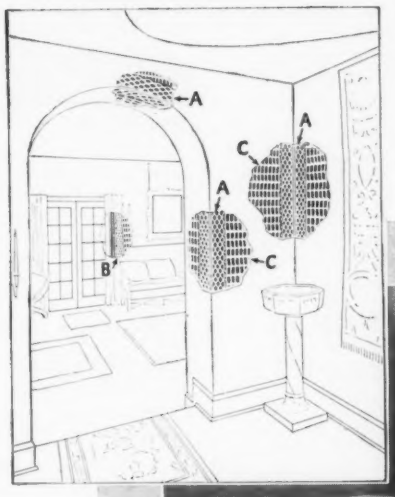
# Look into your walls *and your Corners*




IN practically every field of human endeavor, metal has inevitably replaced materials of lesser strength and permanence. It was not a matter of chance but of definite proven superiority. In home construction it is the same. Modern building practice has definitely accepted metal building products . . especially those by *Milcor* . . because they are permanent and because they preserve against time, and costly deterioration.

*Milcor* Stay-Rib Metal Lath is an ideal plaster base . . It protects the walls and ceilings from plaster cracks and other blemishes . . It creates a metal reinforced fire-stop wall to guard precious life and property. *Milcor* Expansion Corner Bead . . permits the formation of graceful arches and corners of mathematical precision and accuracy . . and *Milcor* Expansion Casing provides a lasting . . fire resisting frame for the windows and doors.

So when you build, "Look Into Your Walls and Into Your Corners" for there you will find the real value of a home . . There you will find the *Milcor* "triumvirate of permanence." Ask your architect to specify *Milcor* products.

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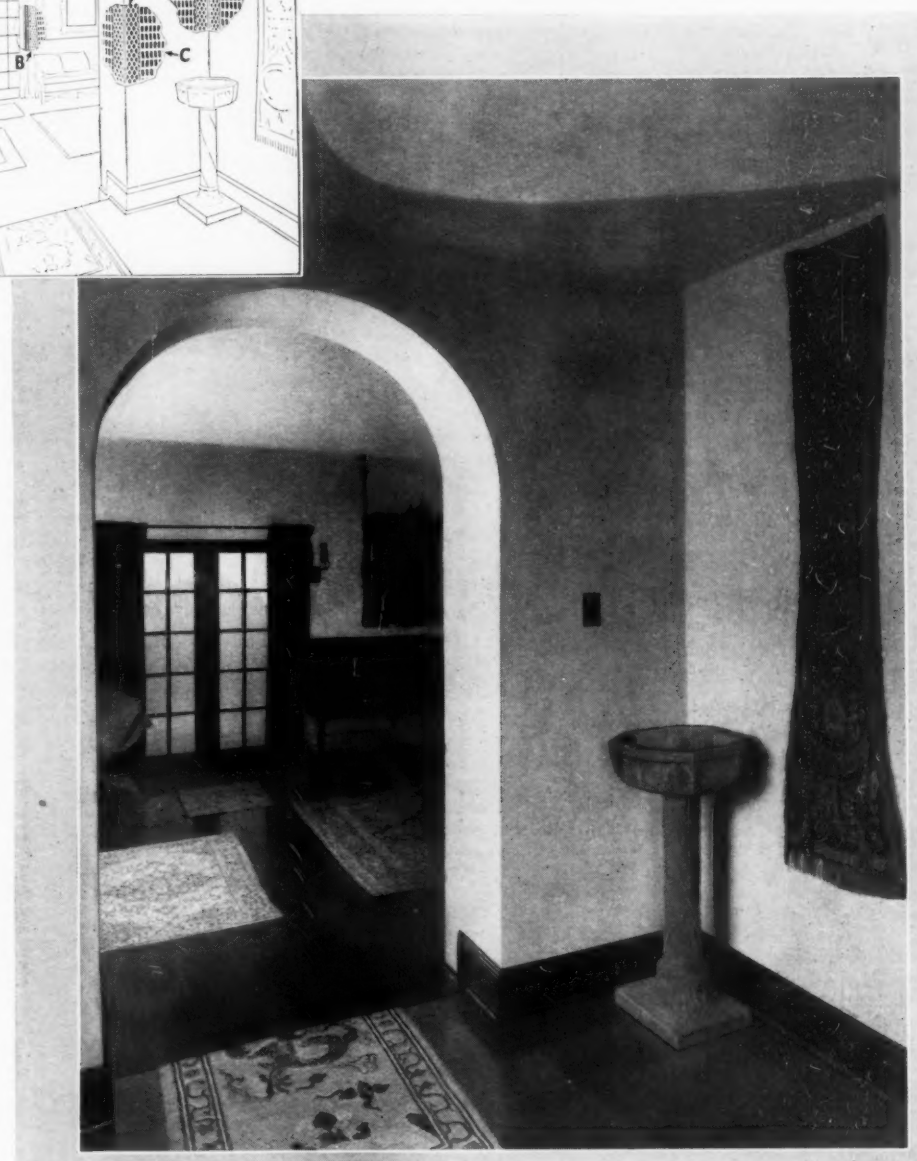
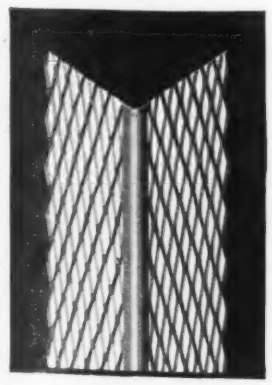
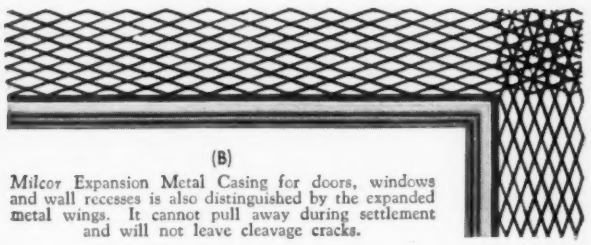
1429 Burnham St. Milwaukee, Wis.

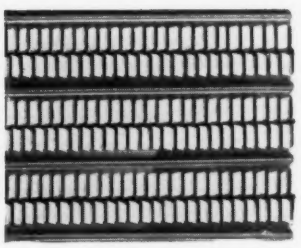




(A)
*Milcor* Expansion Corner Bead is distinguished by its expanded metal wings . . . This feature . . . a *Milcor* patent . . . permits a perfect grip upon the plaster and prevents chipping off from unavoidable abuse.



(B)
*Milcor* Expansion Metal Casing for doors, windows and wall recesses is also distinguished by the expanded metal wings. It cannot pull away during settlement and will not leave cleavage cracks.



(C)
*Milcor* Stay-Rib Metal Lath has unusual strength and rigidity. Its design . . . a *Milcor* patent . . . affords the maximum protection against plaster cracks.

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*Eastern Plant:* THE ELLER MANUFACTURING CO., *Canton, Ohio*

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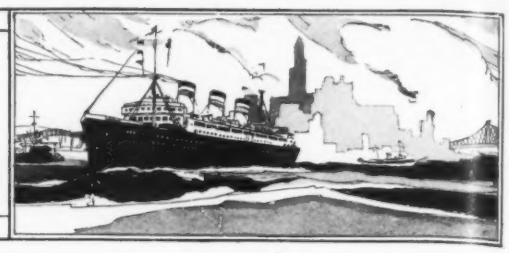

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**Boxwood Manor.** Among the birds and flowers. Entirely modern, refreshing, summer tourist house with farm. Bathing lodge on ocean.

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**Spencer Lake Camps.** The ideal vacation. Individual cabins. Meals in general dining room. Our own dairy, gardens, hennery. Excellent fishing. Bkit.

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**The Atlantis** and Cottages. Modern in every respect. Superb ocean bathing beach. Excellent 18-hole golf course. Tennis. Beautiful motor roads.

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**Chatham Bars Inn.** And 20 non-housekeeping cottages. Overlooking the ocean. An outstanding example of the newer type of hotel on Cape Cod.

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**Hotel Aspinwall.** In the Berkshires. Beautiful setting. Appealing to a refined clientele. Golf, tennis, motion pictures, dancing, orchestra. June 15 to Oct. 15.

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**The Hotel Northampton.** "A Wiggins Hotel". New. Fireproof. 125 rooms. European plan. Rate $2.50 and upward. On three principal highways. Garage.

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**Mountain View House.** For three generations the summer home of families of culture and refinement. Every outdoor sport. Attractive modern appointments.

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**Hotel Syracuse.** A stay at this delightful hotel is always a pleasantly remembered experience. 600 outside rooms, each with bath.

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**Woodstock Inn.** Among the Green Mts. Central location to tour Vt. Good roads in all directions. Attractive. Modern Appointments. 18-hole golf course.

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## on this "Go-as-you-please" world tour

HARRY A. FRANCK*

WORLD TRAVELER AND AUTHOR OF "A VAGABOND JOURNEY AROUND THE WORLD," "WANDERING IN NORTHERN CHINA," "EAST OF SIAM."

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**"Canton, its ancient roofed streets so narrow that they suggest mole-tunnels cut across by the broad modern arteries ruthlessly gashed by Sun Yat Sen ... Ivory carvers in open shops, where their marvelous handiwork may be bought for a song ... Street after street of silk merchants, hole-in-the-wall factories contrasting with a ten-story Chinese department store ... Fouchow, Amoy, Swatow, city after queer city along that southern coast where the remnants of conquered tribes still retain their dialects and many of their pre-Chinese customs ... Hong Kong, of course, abounding in all the comforts and security of a British colony, yet basically Chinese still beneath the British veneer, noted for the marvelous land—and seascape from its readily accessible peak ...**

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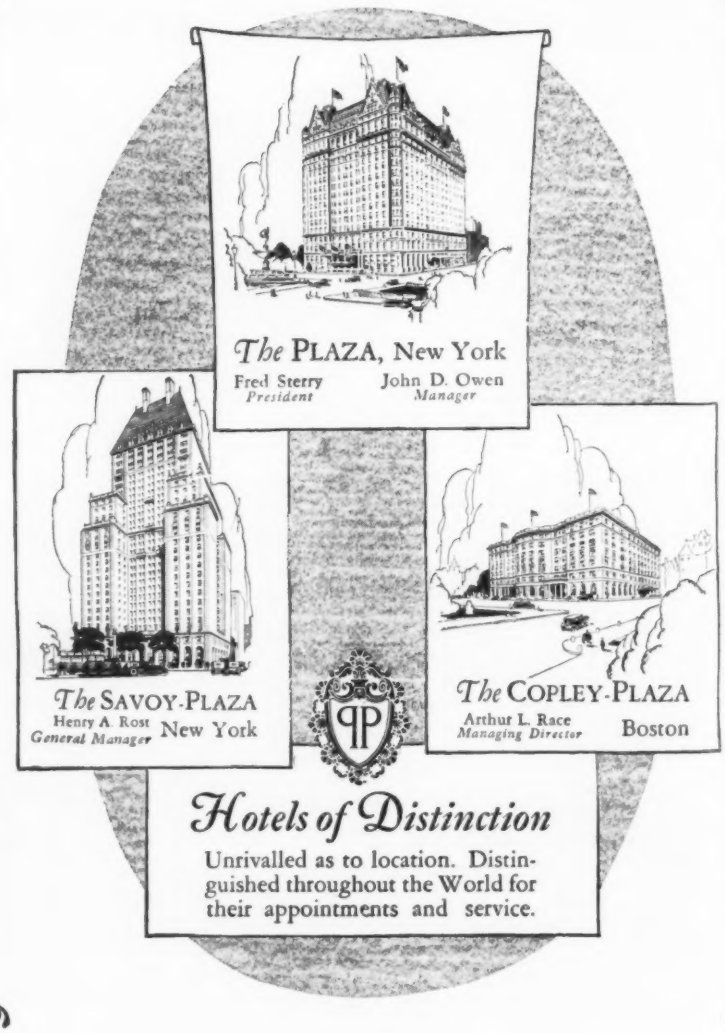


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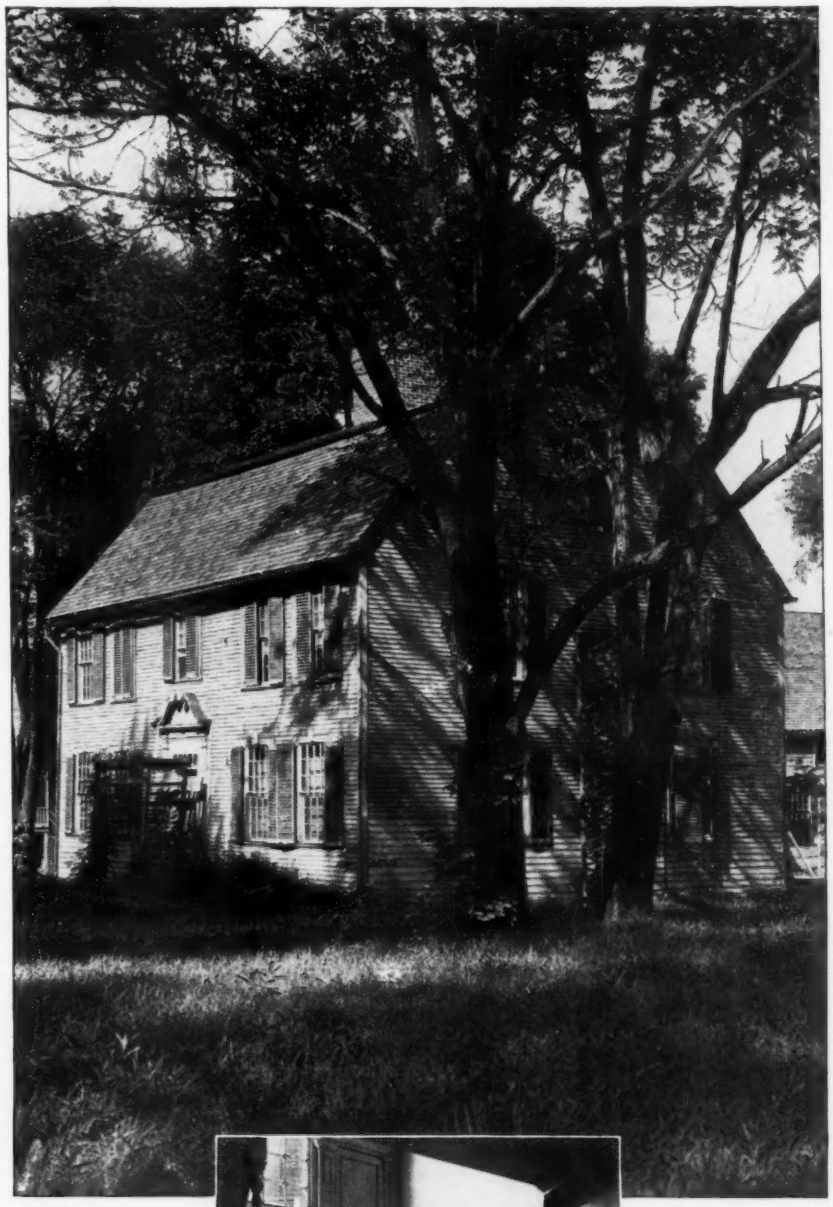

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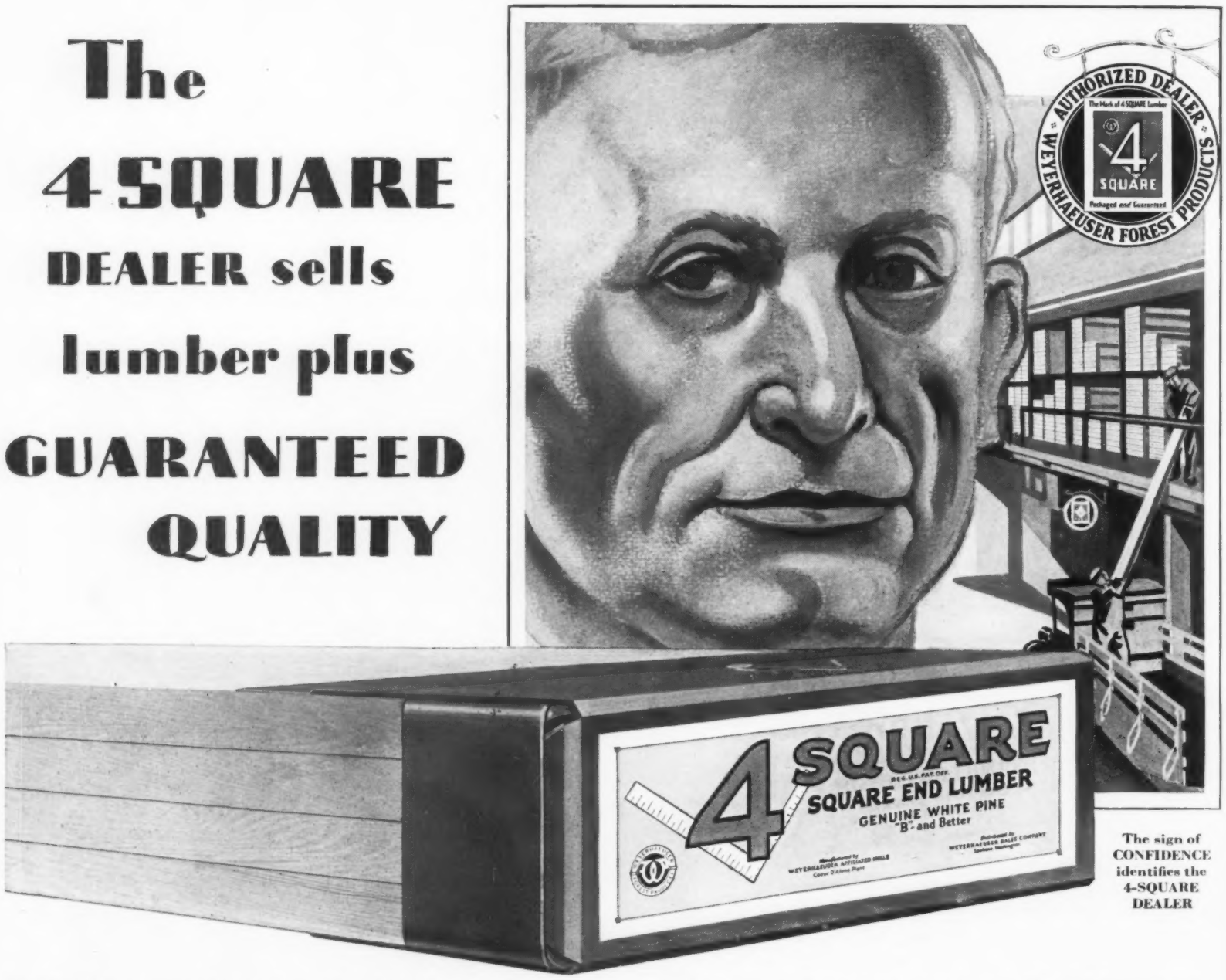


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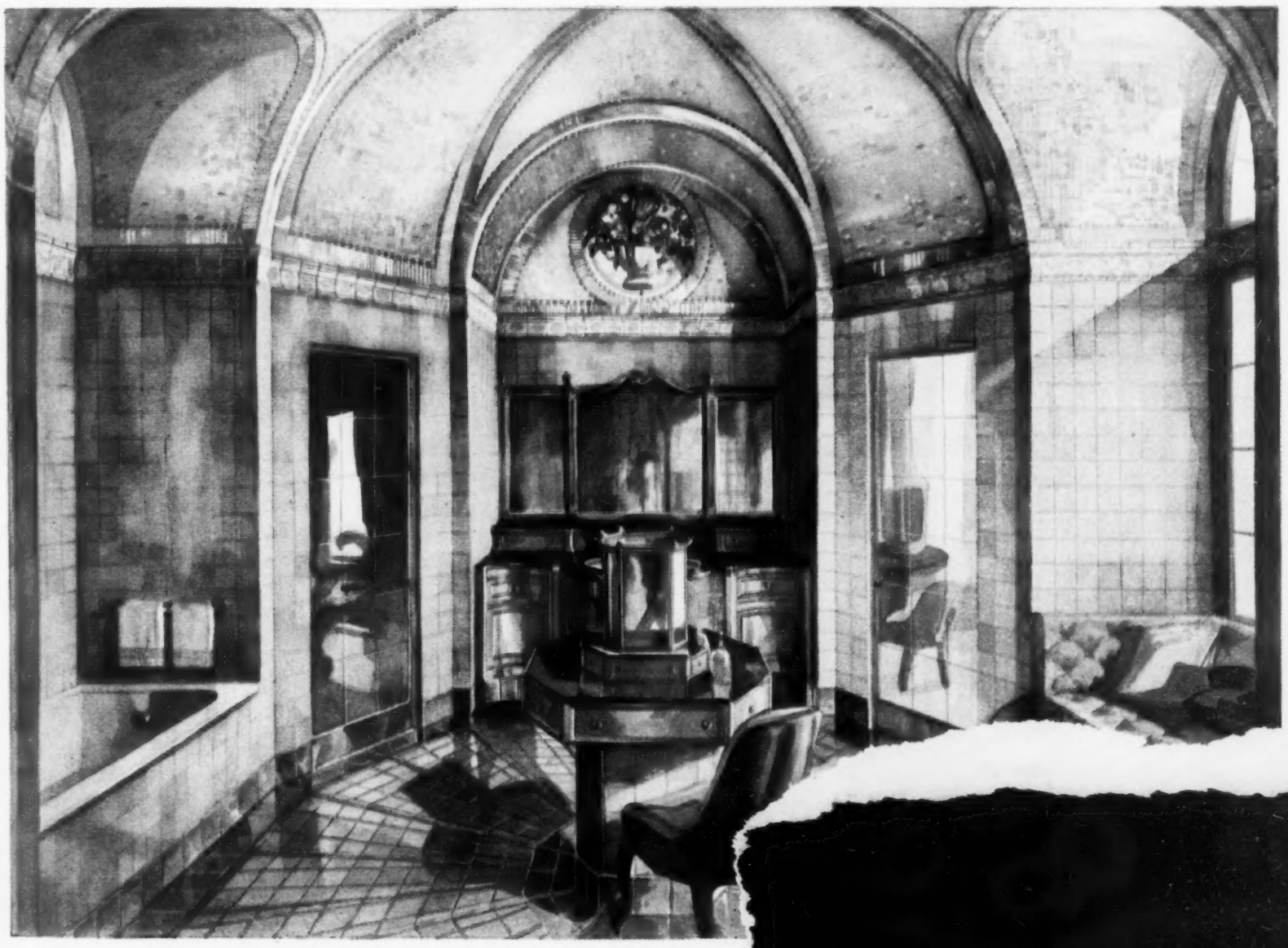

*THE FLOOR PLAN at the right shows how ingeniously every point of comfort and convenience has been thought out in this beautiful room. A bath, a shower, a lavatory with medicine chest, a closet for hats, shoes and lingerie, a divan, a clothes closet, and a toilet are set i[n] eight sides of the room. English drawer[s] The dressing table in the center of [the] adjustable mirror which can be opened i[n]*

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*the Wood-Fiber Insulating Board*

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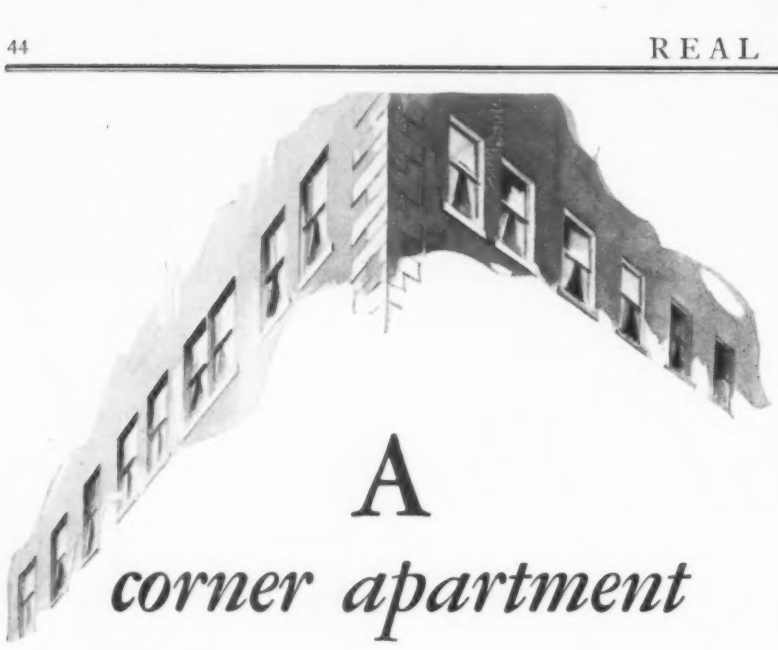

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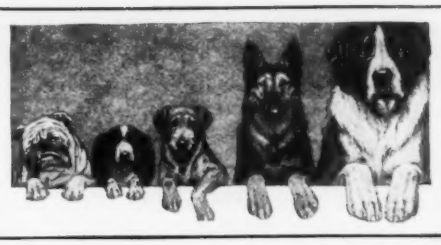

*House & Garden does not sell dogs. But will suggest reliable kennels where purchases may be made*

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By ROBERT S. LEMMON

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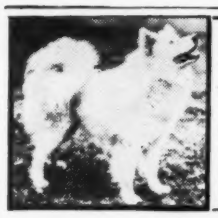

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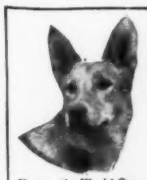

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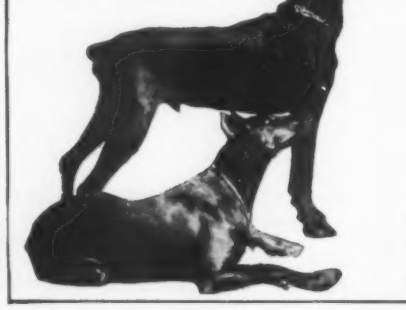

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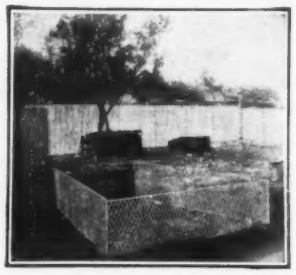

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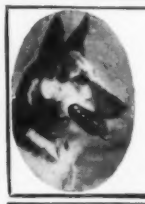

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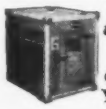

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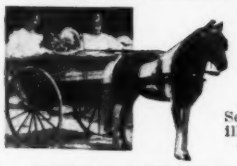

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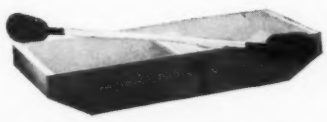

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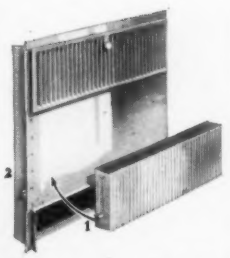


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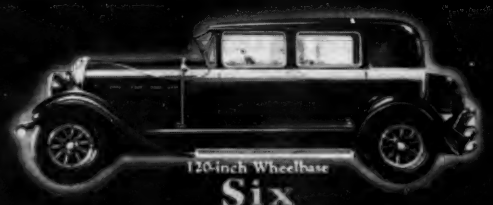

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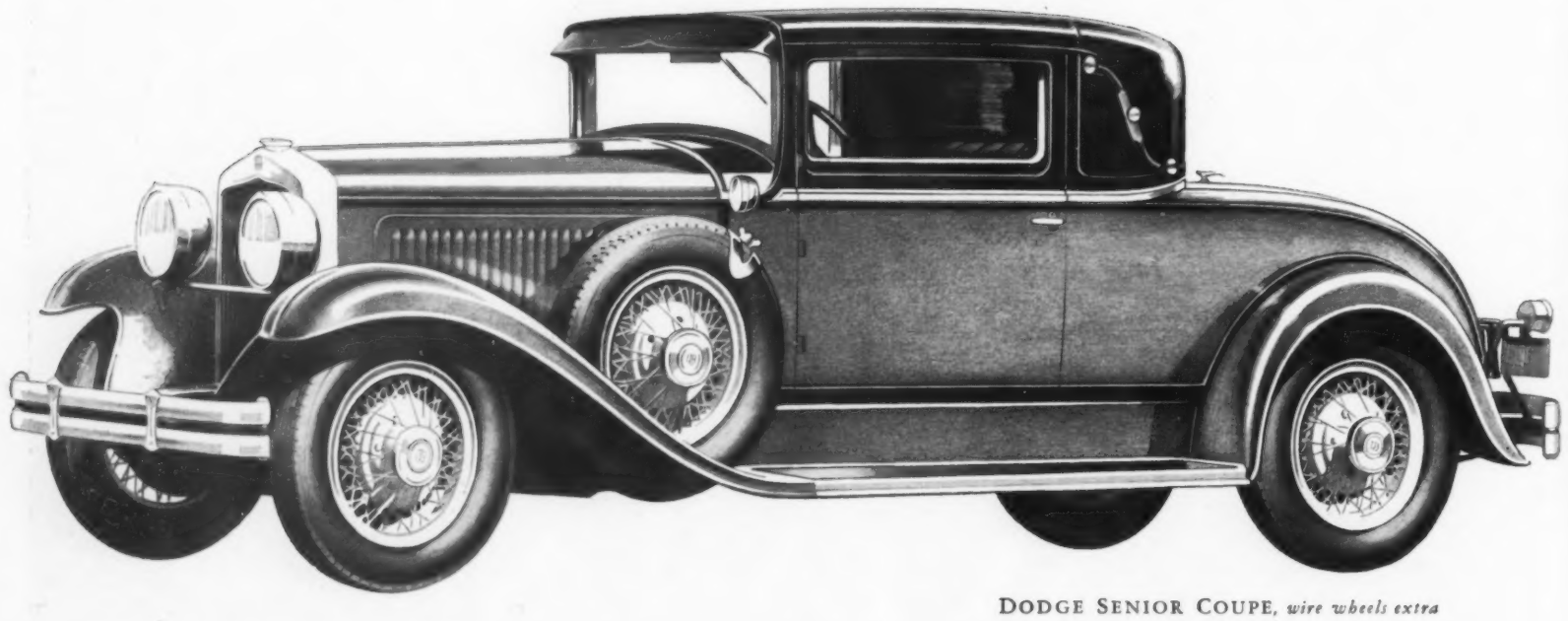

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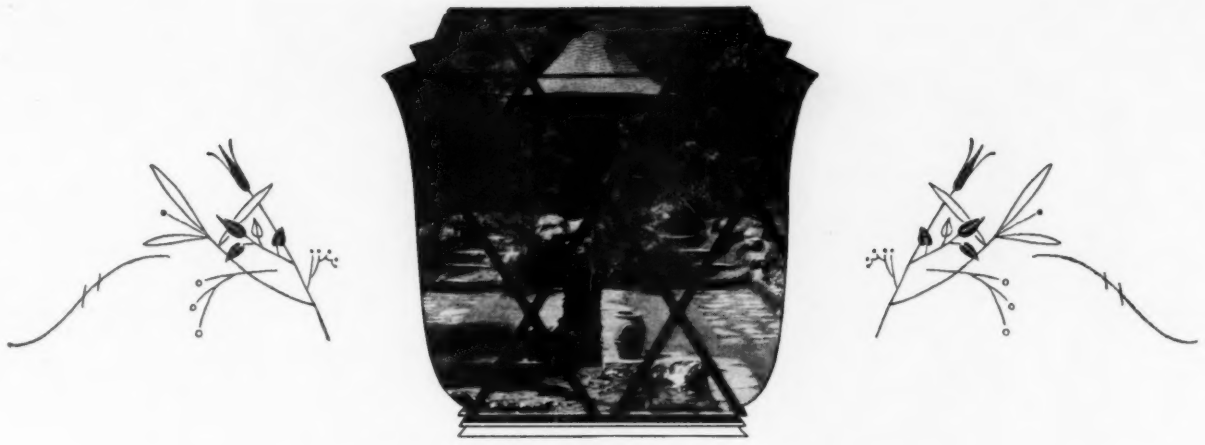

# HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*
ROBERT S. LEMMON, *Managing Editor*

L'ILLUSTRATION, the celebrated French journal, has recently made a survey of the rise of hygiene and domestic comforts from the Middle Ages to the present day presenting it in two pages of tables with dates that are illuminating. Indeed much of the progress can be said to have been made within the memory of the present generation. With what degree of comfort the French of earlier days dwelt is best left to the imagination, stimulated by a few facts from the compendium which *L'Illustration* presents.

It is a certain surprise, for example, to learn that, whereas the cesspool was required by law as far back as the year 1553, it was not until nearly two centuries later that public hot baths existed—on boat-like affairs in the Seine, the last of which was abolished in December, 1928. Again, the installation of baths in private homes appears to have been a real rarity prior to the early part of the 19th Century, with the forerunners of the modern ball-and-chain toilet following twenty years later.

Whatever may have been the early developments (or lack of them) in the use of water for sanitary purposes, it must not be supposed that the inhabitants of Paris lived entirely on wine in those far-off days. Away back in 1292 water-carriers distributed their wares, and by the time the American Revolution drew toward its close the French made their first house delivery of water under pressure—thanks to the initiative of the Perier des Garennes brothers and the *Compagnie des Eaux de Paris* which they founded then. At that time there was, of course, no heat in the houses other than might be provided by isolated fireplaces, and nobody had ever dreamed of anything as comfort-producing as gas for lighting purposes. It was the beginning of the 19th Century before a fairly successful plan of hot-air heating was worked out—about the same time that trials of the famous old Argand burner were being made. By the year 1829 gas as an illuminant came into quite general use, hand in hand with the early experiments in both steam and hot-water heating.

The Universal Exposition in 1867 was remarkable for many things, not the least of which was the opportunity it offered to the venturesome Frenchman to take his first ride in an elevator—a hydraulic one invented by Edoux and subsequently installed in the Emperor's palace at Saint Cloud. Soon thereafter his bodily cleanliness was stimulated by the development of the gas-heated bath on a quite general scale, a system which was doubtless rendered less of an incendiary risk by the advance in water pressure for fire-fighting purposes.

From then on the improvements came thicker and faster, for electricity appeared on the scene in 1878. By 1890 the first application of compressed air to elevator operation was being made, only five years before electricity began invading this important field. Oddly enough, though, another thirty years were to pass before sewage incineration came into actual being.

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## AUGUST, 1929

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# The BULLETIN BOARD

*MODERNIST Rumblings.* The heavens will probably fall on the day when one school of Modernists shall be heard to say good of another school. Those who go in for extreme simplicity and those who make rooms and furniture of strange materials and those who faintly follow traditional lines all seem at loggerheads. The public is left wondering what it is all about. Meantime the sale of Early American and Georgian furniture goes on merrily. Modernist fabrics and ceramics, however, are finding a ready market, and, in these two phases of creation the designers do not seem to be at war. Perhaps we might call a Disarmament Conference for Modernists.

*VIOLENCE to Peonies.* That inflexible rules of gardening, as of other affairs in life, have their glaring exceptions has been proved once again by the experience of a Peony enthusiast in Connecticut who treats his plants with conspicuous success in a fashion that flouts the experents' most devout doctrines. We have watched him commit high treason against the Peony race season after season, with the result that his blossoms wax in size, number and general magnificence.

Late every autumn this irreverent soul spreads a couple of inches (sometimes three or four) of barnyard manure over the beds—plant crowns and all—and thereafter leaves it precisely where it fell. In the spring the Peonies thrust up through the stuff to almost unexampled majesty of stalk, leaf and flower. The oldest plants have been left untouched for ten years, and the youngest for seven, in the course of which time well over a foot of additional manure has been heaped upon their devoted heads.

Being of an inquiring turn of mind, we wonder how this successful iconoclast would be received by those authorities who forbid us to cover our Peony crowns more than three inches deep.

*START Inside.* It cannot be too often repeated that the way to design a house is to start inside. Start with the plan. Figure the rooms, the closets, the necessary and desirable conveniences, and see that they are provided. After that, the style of architecture can be fitted onto the skeleton. Almost invariably when people are dissatisfied with a new house after living in it a short time, their dissatisfaction is due to having designed the outside first. No matter how traditionally pure the exterior may be, a house is not worth building unless it is livable inside.

*VOICES Of The Brook.* A landscape architect was recently heard consulting with a client about a brook that he was to design. "Do you want a swish, a splash or a gurgle?" he asked. Being a man of considerable means and having a large place, the client took all three.

A MEMORY

I remember a Sussex road, and an old broken wall,
With wild Roses clambering, and bees over it all.
I have forgotten London, and the loud shouts of the mart,
But that little road in Sussex dwells forever in my heart.

I recall a golden sunset, low and dim above a lake;
I still see the Aspens quiver where the clouds of twilight break.
Grey old London is forgotten with its yellow fog and coal,
But that little scene in Sussex bides forever in my soul.

Why do little landscapes linger in the heart and in the brain,
Fugitive and transitory—why do these alone remain?
Though tonight the sky is spangled with a million lights afar,
I remember over Sussex one clear steel-like evening star.

CHARLES HANSON TOWNE

RECOVERY

Shut my window and bolt my door
And bind my limbs to my wooden bed,
For pain that hallowed the boards of my floor
With my feet and beat its drums in my head
Is gone. And these hands if left alone
Will forget their weakness and try to hold
Too much of joy in their stiffened bone.
The liquor of life in this throat made cold
With its daily fare of accustomed tears,
Would pour too fast and would burn too sharp.
And reaching for love that has hung these years
In me, you would find it a stringless harp.

ELIZABETH ANN MOSES

*PLANT Catalogs as Literature.* The average seed, bulb, or nursery catalog used to be a rather uniform affair that all good gardeners read with a grain of salt handy. Those who watch such things will realize that not only are catalogs becoming truthful, but that several have leaped into the realm of good reading. The truth about Rose varieties is unblushingly told by Messrs. Bobbink & Atkins. The number of Iris catalogs that contain good reading is steadily growing. The palm this year must go, however, to John Scheepers for his *Beauty From Bulbs*, a volume rich in color plates, packed with practical information and containing delightful little essays.

*PREPAREDNESS.* Prepare for war in times of peace and prepare for winter's heat in the dog days of summer. Now, when we are sweltering, we should study the catalogs of heaters and boilers and heating systems. With the improvement in the handling of oil, the oil heater has shot ahead in popular acceptance. It has long since passed the experimental stage. The saving of labor it affords and its ease of operation appeal vividly to those who know the dreary labor of handling coal and its consequent ashes, and yet, even in handling coal, vast improvements have been made which promise easier winters for the householder.

*THE Home-making Center.* The days when a woman professing to be a housewife was listed on official records under "Occupation—None" are gone. Homemaking is given its rightful place in the sun through the good auspices of the joint enterprise of the New York State Federation of Women's Clubs and the Park-Lexington Corporation. These two organizations have taken over the entire tenth floor of the Grand Central Palace Building and created the Home Making Center, which is virtually a college of practical training for home life.

Here the 400,000 women who are members of the Federation and as many more women, or men, who visit the Center, may have practical instruction in the science and art of every branch of home making, from the planning of the architecture and furnishings of a house to insurance and budget problems. There is also available advice on schools and camps, travel, the latest books, the proper treatment of difficult children, the management of domestic help, not to speak of the stress laid upon culinary arts.

*THE Ascendancy of the Bathroom.* We Americans are not a people to do things by halves; when we undertake a project we manage to put it through pretty thoroughly. Witness the rise of the bathroom from its nadir of spotless white tile to one of the most decorated and colorful rooms in the house. Once on a time a hostess never dreamed of displaying her bathroom; today it is her *pièce de résistance.*

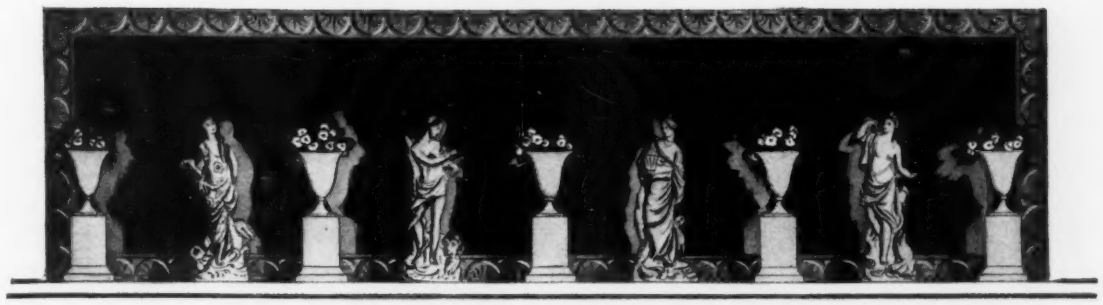
Of course, some Puritan-minded souls look upon all this as devastating luxury; they probably think Americans had more character when they washed at the old farmyard pump. But anyone who has washed at a farmyard pump for long is willing to let the character go and take the bathroom.

*AN Authoritative Article.* The lead article in this issue is written by the President of the Decorators' Club, Inc., that active association of women decorators. In every number of House & Garden the work of some member or members of this splendid organization is offered.

Drix Duryea

# SETTING A DISTINGUISHED STANDARD

*In the dining room of Mrs. George Sloane's New York apartment is this fine Georgian mantel with its flower filled porcelain figurines flanking a gilded wooden clock. Lights are green Waterford glass and the wall paper is green with brownish mauve moldings. Decorations by Diane Tate & Marian Hall, Inc.*



# MANTELS AND THEIR ARRANGEMENT

*The Decorative Success of An Entire Room Is Frequently Established*

*By the Fireplace and Its Surrounding Ornament*

ELIZABETH AVERELL ROGERSON

"THINK of bringing up a family round a hole in the floor!" Thus lamented Charles Dudley Warner in the days when the register was the last cry of modernism and the vantage point from which the family endeavored to dispense cheer and warmth in lieu of a hearth. For since earliest times people have clustered about a hearth—the hearth of green sward before a Gypsy fire, the Irish peat fire with the family, pigs and chickens happily gathered round; and from then on down the centuries there has come, throughout the Occident, that deep-rooted attachment to the focal point of hospitality in all homes, rich and poor alike—the hearth. It is just as strong today towards the elaborate fireplace and mantel as it was to their humble ancestor the hole in the floor. Even the callousness of this oft-deprecated machine age cannot obliterate that attraction, since deprived of the cheerful effect of logs or coal, it seeks their geniality from electric facsimiles.

This age old attraction is the fundamental reason for the importance of the fireplace, mantel and setting in the architecture and decoration of a room. According to the success of the fireplace and mantel treatment, there will emanate a sense of arrangement or disarrangement affecting the entire room. Not that this feature should be in all its details so painfully precise as to kill the spontaneity suggested by the movement, warmth and color of the flames, but it should be, in its main conception, entirely in proportion to the lines of the room and in sympathy with the theme of its furnishings. An ugly or even an inappropriate mantel will very often upset the whole balance of a room and almost invariably utterly destroy a sought after atmosphere.

This is frequently where the difficulties of the decorator lie in mantel treatments. An owner, keenly desirous of possessing a really beautiful mantel may have gone to great pains and expense to secure one. It may be a magnificent mantel—so magnificent that the whole room is dwarfed almost out of existence by its presence. It is too costly to be torn out; no other suitable place can be found for it in the house; the room, somehow or other, must be "built up", to respond to its importance. A difficult task when the proportions of the room are so inferior! The opposite misfortune as frequently prevails, and is equally hard to overcome if the budget cannot be stretched to permit of structural alterations necessitated by the installation of a mantel more worthy of the room. And all such difficulties could have been avoided by full consultation with architect, decorator and builder when originally planning the interior schemes for the residence.

Great discrimination is called for in the development of mantel detail and ornamentation. Not to be stereotyped, yet always to maintain the appropriate; to attain a quality of charm particularly adapted to that special room; not to overcrowd, yet to establish a companionable, intimate note—achieving these features involves not only a wide knowledge and a nicety of decision as to what shall be adopted, but a sufficient strength of character to reject the inappropriate in lining, facing and ornamentation of a mantel.

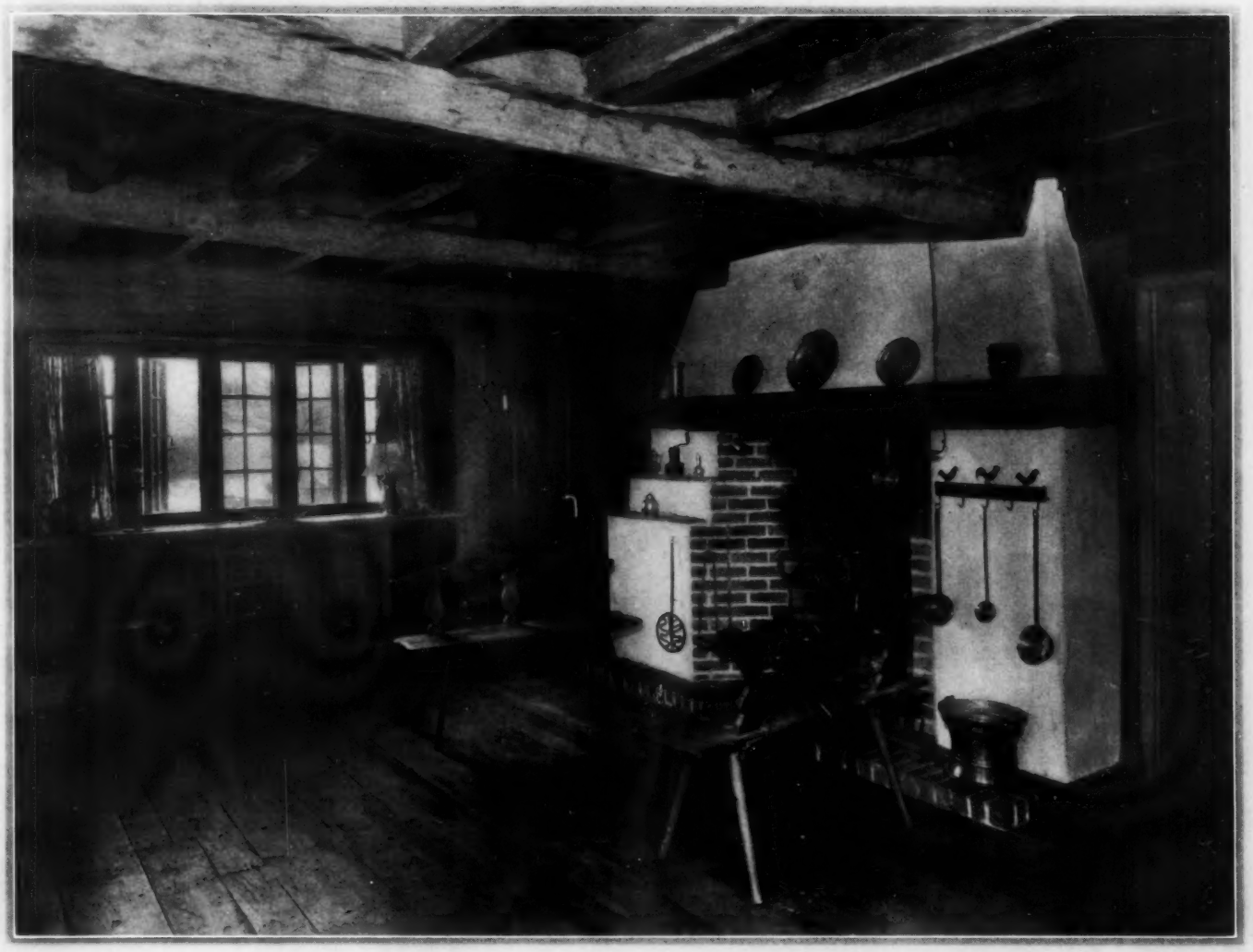
Of materials for such ornamentation there are plenty to choose from—mirrors, pictures, sections of old wall paper and fabrics, and the endless variety

*Above is a mantel arrangement of small urns and figurines in white pottery. The* **Directoire** *group at the left by Pierre Dutel, illustrates the result of an effective balanced scheme*

*The charm of the early American mantel above rests chiefly in the naïve character of its various ornaments, the porcelain urns providing the only note of sophistication. Helen Irwin, decorator*

G. W. Harting

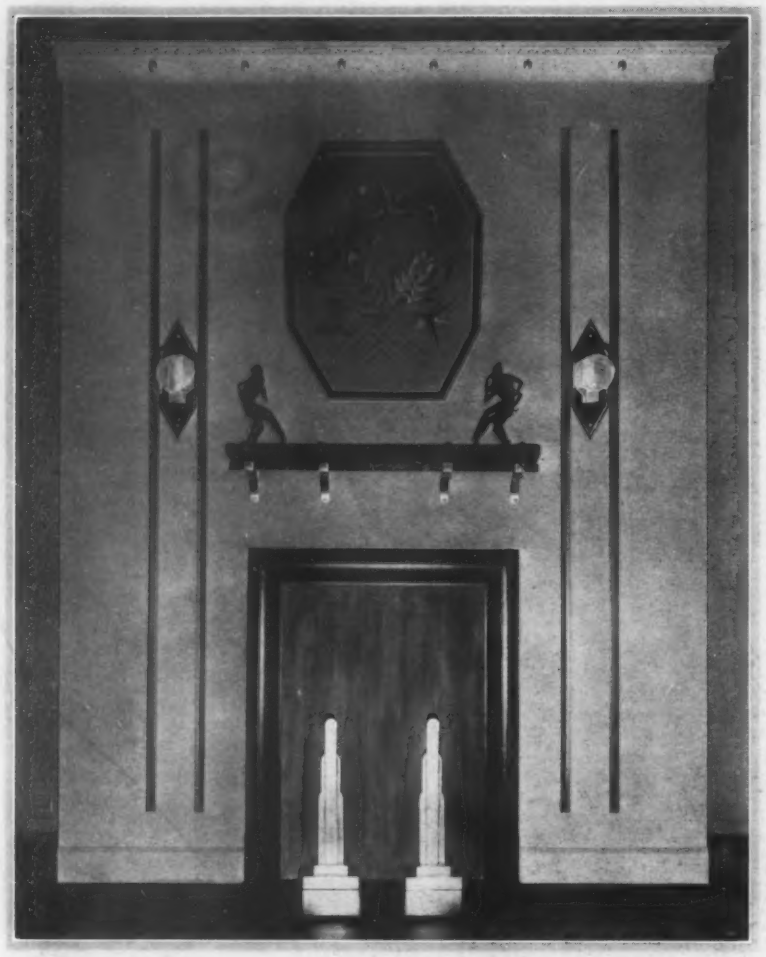
*Pale green walls accent the glowing tones of the red painted tray, the horses with scarlet trappings and the crimson-robed Chinese doll placed upon this mantel in the Long Island home of Mrs. Clayton Knight*



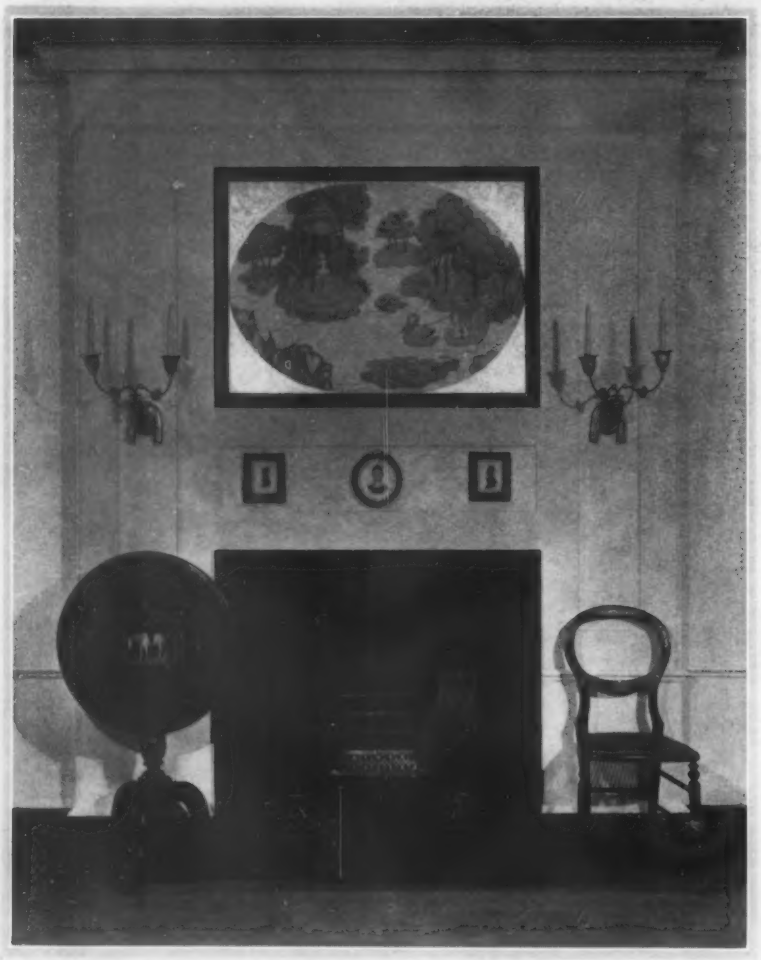
*Above is a French provincial type of fireplace with raised brick hearth, oak lintel and a novel shelved effect on one side. The ornaments used are French cooking utensils executed in copper and pewter*

John Wallace Gillies

*The most interesting feature of this library is the corner fireplace with its frescoed chimney breast. Both rooms are in the Connecticut residence of Charles Wesley Dunn. Frank Forster, architect*



*(Below) A modern treatment showing the value of a simple shelf arrangement when a mirror reflects the room. A polished steel grille encloses the opening, and the pilasters at the sides of mantel and mirror are steel. Forzina, Inc.*



*(Above, left) E. Clarence Dean designed this mantel for a modern room. Height is gained by vertical moldings; the shelf is black and gold marble, the overmantel a modern design embroidered by Georgiana Brown Harbeson*

*At the left is a decorative treatment for a fireplace when there is no mantel. Designed by Mott B. Schmidt and Mogens Tvede, and exhibited recently at the Arden Studios. The painting shown here is by Frances Delehanty*

G. W. Harting

*A row of black and white Wedgwood busts of authors adorns this white marble Adam mantel which is typically inlaid with a running pattern of dark green inserts fashioned after the well-known Greek key design*

of pottery, china, glass and metal ornaments for the mantel shelf. A mirror can be the main grace (or disgrace) of an overmantel scheme. If its contours harmonize with the mantel lines and it is correctly placed, it will be beautiful in itself and will reflect the beauty of the room; if not, it will voice discord and distortion. Over accentuation of a period room with all panels and pictures to exactly match can lead to monotony unless they are marked by a certain originality in placing and offset by mantel ornaments that ring a welcome change of idea.

Some examples of these principles are obvious in the pictures illustrating this article. The rooms shown offer a wide choice of mantel treatments, all the arrangements illustrating effects away from the stereotyped grouping. Also the articles used are interesting in themselves, in addition to being appropriate to the type and scale of the mantel in question. The appeal of the early American mantel on page 56 rests chiefly in the naïve character of the various articles used—the amusing Staffordshire dogs, the ship model as a central focal point, the silhouettes for notes of accent against pine walls, and the final touch of sophistication provided by the porcelain urns on the ends. Widely different in scheme, yet expressing the same principles, is the corner fireplace in a library on page 57. The ceiling panels re-echo the form of the fireplace; the design of the chimney breast follows its tapering, conical lines and the free spirit of this decoration is echoed in the upholstery of the chair. A striking illustration of what a mirror may do in the mantel scheme is found in the modern mantel on page 58, where reflection, except for the simple clock, is the sole ornament. All three arrangements give evidence of thought and originality and offer interesting examples of what can be done with this feature of a room when we exercise imagination and get away from the conventional mantel treatment.

Andirons and fire screens should be most carefully chosen as these articles can do as much damage as false ornamentation to the mantel scheme. They belong to the actual fireplace arrangement, but the fireplace is half the story. What is below the mantel line is almost as important as what is above in the general scheme of decoration. Andirons and fire screens should be articles of beauty as well as utility, and as there are

(*Continued on page* 104)

# THE FASCINATION OF GADGETS

## *What Little Boys Are Made of Also Makes Them the Real Masters of the Mechanical Equipment For A Residence*

THERE is a popular belief, common to most householders, that when a kitchen is to be furnished or the mechanics of a home taken under consideration, the male of the species may be gently excused from all responsibility. This is supposed to be a world in which women alone are interested. Advertisers deliberately focus their advertising copy to arrest the attention of women.

This is a great mistake, founded on a great fallacy. For the appeal of machinery finds its quickest and warmest acceptance among men: they are the ones who first feel the fascination of gadgets. Turn a man loose in a household gadget store with a week's salary loose in his pocket, and he will stagger home under his purchases, penniless.

THE child is father to the man. The man who cannot resist that new can-opener is merely the grown-up boy who couldn't resist taking the drum apart to see where the noise came from. The man who insists on seeing how that latest washing machine works is merely a mature copy of the lad who spent hours making his toy engine drag a load of toy cars around the nursery floor. "Sugar and spice and everything nice—that's what little girls are made of; rats and snails and puppy-dogs' tails—that's what little boys are made of." Which is a terrible slam at little boys until you realize that rats are the most cunning of animals, that the mechanism of a snail and his home are worth pondering and that how a puppy-dog manages to wriggle his tail is no small matter of muscle and energy and leverage and all that sort of thing. The little boy who is compounded of such great elements will doubtless grow up to the stature of a man who can understand why plenty of electrical outlets are essential and why a kitchen floor covering that is easy on the feet, easy to clean and pleasant to look at is a good investment.

JUST how does the male mind work in this world of household gadgets? Why should he be interested in them? Why should he be appealed to even as much as his wife?

It is generally conceded that men are more mechanically-minded than women. They are not satisfied in knowing merely that a machine works; they must know how and why it works. To a woman electrical refrigeration may merely mean the elimination of the dripping ice man, a cleaner ice box and kitchen and a dependable service. A man will take pride in the fact that he owns a machine whose running he understands, whose mechanical principles he comprehends and whose dependable functioning is as gratifying as the functioning of his automobile. And the chances are that, should something happen to prevent this dependable functioning, the man will peel off his coat and correct it. Pride of ownership in a well-ordered and well-running machine is characteristic of most men.

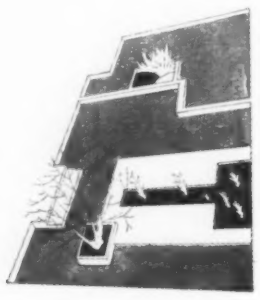
Most married men, also, are peace-loving individuals. They visualize their homes as quiet harbors into which they can run and be safe from the exactions and pressure of their business lives. They dream of coming home, after a day's work, to a happy household. They dread being met at the front door with dreary tales of servants who are leaving because they are overworked, of wives who are worn out with doing chores, of things going wrong generally. Of course some things will go wrong so long as human nature continues to be human nature, but when human effort is lightened by the functioning of a well-running machine it is less apt to do so. Little Willie may have eaten green apples with evil consequences but, the electrical ice box still runs, the percolator perks, the toaster toasts. God's in his Heaven, all's right with the world!

The average man is also indebted (and he doesn't forget it) to household machinery for more companionship in his home. The saving of labor by mechanical means and the generally easier functioning of the family's day-to-day living lighten the pressure and the demands on a wife. They have raised her from a mistress of chores to a household manager, from a woman whose work is never done to one who can now share her allotted eight hours of refreshment with her family. He who is met at the station by a happy wife in a fresh gown can usually thank a washing machine or a modern ironer for some of his pleasure.

SINCE most men are mechanically minded and since most of them take pride in well-ordered machines and since, vicariously at least, their peace of mind is indebted to household machinery, should they not be the ones to whom the appeal is made? For a matter of fact, the man who may baulk at expensive curtains will become absolutely profligate in the presence of machines. He may have to be cajoled and wheedled into spending normally for decorations but he will need very little encouragement in going berserk among the gadgets.

It is also to be hoped that with this new opportunity, this new buying of household machinery turned over to the male, his efforts and expenditures will be amply appreciated. Receive the wife's display of her new furniture "and everything nice" with all the glowing appreciation you can give, but save a little for that journey into the less decorative parts of the house where the husband will show off his gadgets and machines. Give him a chance to prove that being made of puppy-dogs' tails isn't so bad as it sounds.

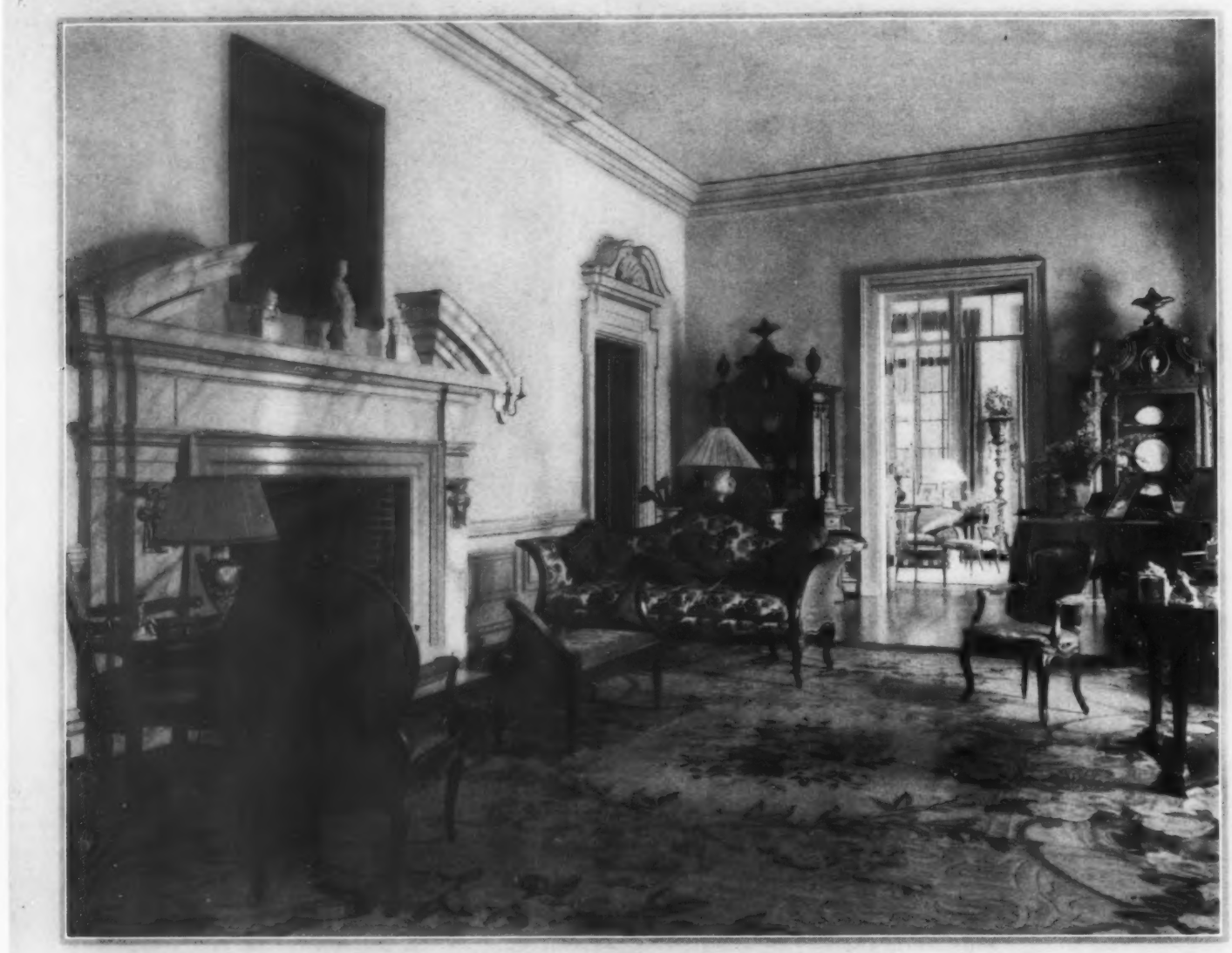
RICHARDSON WRIGHT.



G. W. Harting

# DECORATIVE REFLECTIONS

*Mirrored walls painted by Julian Hoxway to represent a brilliant tropic garden, with silvered ceiling, form the background of this bath-dressing room in the New York apartment of Mrs. Harold E. Talbott, Jr. The furniture here is lacquered in red and gold*



*Architecture of the new South finds dignity inside its recently built houses. Thus in the Atlanta home of J. D. Rhodes the living room fireplace and farther door are distinct architectural features. Hentz, Adler & Shutze, architects*

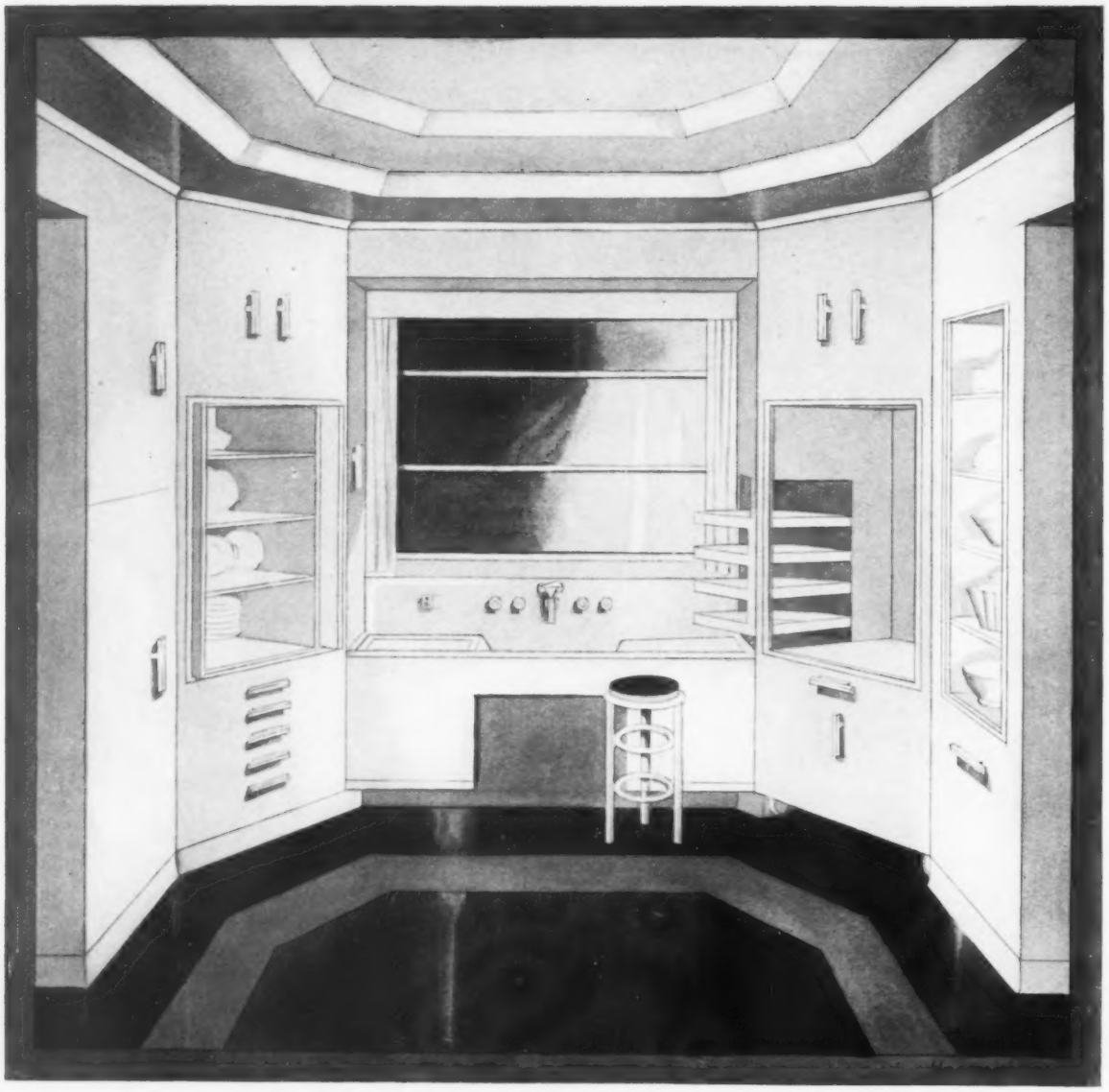
*In the hallway of the Willis Jones residence at Atlanta, of which Hentz, Adler & Shutze were architects, architectural character is expressed in the moldings which frame and surmount the door and in the arches of the paneled spaces*

Tebbs & Knell

*The living room of the Willis Jones residence is paneled and furnished after the 18th Century manner of England. The use of fine wood alone can make up such an authentic and splendid atmosphere of the period*

*There is superb designing in this doorway of the Rhodes living room —in the restrained decorative details of the broken pediment and surrounding frame, in the paneled doors themselves and in the steps*

# ARCHITECTURAL BACKGROUNDS IN THE SOUTH



*The use of a pantry having been dispensed with, the cleaning up process is confined to the kitchen only. Above the built-in table at the right of the sink are movable shelves that will swing the used dishes out of the way, then back into position when it is time for them to be washed*

# HOUSE & GARDEN'S MODERN HOUSE

## *The Concluding Article in This Series Deals With an Octagonal Kitchen Over Which Efficiency Rules*

DONALD DESKEY

STRONGLY as one may object to the term "Machine Age" when applied to modern architecture, there can be no doubt of its fitness when considering the kitchen. We may cling tenaciously to words like "livable" and "traditional" in a description of a living room, but the kitchen is best thought of in terms of the machine.

The modern kitchen suggested on these pages utilizes, with several exceptions, devices and materials available in the open market. The octagonal plan reduces the distance to be traversed and makes for compactness of arrangement. The whole kitchen, exactly as it is illustrated, can be installed in a space fourteen feet square.

As the pantry has been dispensed with, its functions are incorporated into the plan of the kitchen, where the work divides itself into two parts—the preparation and serving of food, and the consequent restoration to neatness and order. Hence the different units for these labors have been grouped together. The entire wall space has been utilized, all articles in frequent use being within easy reach, those in less demand stored in the higher cabinets.

The description of this kitchen begins with the entry of food. Next to the service entrance and accessible from both service hall and kitchen, is a space automatically cooled that takes care of perishable supplies delivered in the absence of anyone to receive them. Below this unit is a vegetable container, and above are cabinets for supplies.

The electric stove is equipped with thermostatic control and fireless cookers. Cabinets for utensils are on each side and above is an electric ventilator. Adjacent to the stove is a work table with extension top, and a cabinet underneath for pots and pans. Swinging doors above this are equipped with racks, one door containing the ingredients commonly used in cooking; the other holding cutlery. Between this table and the

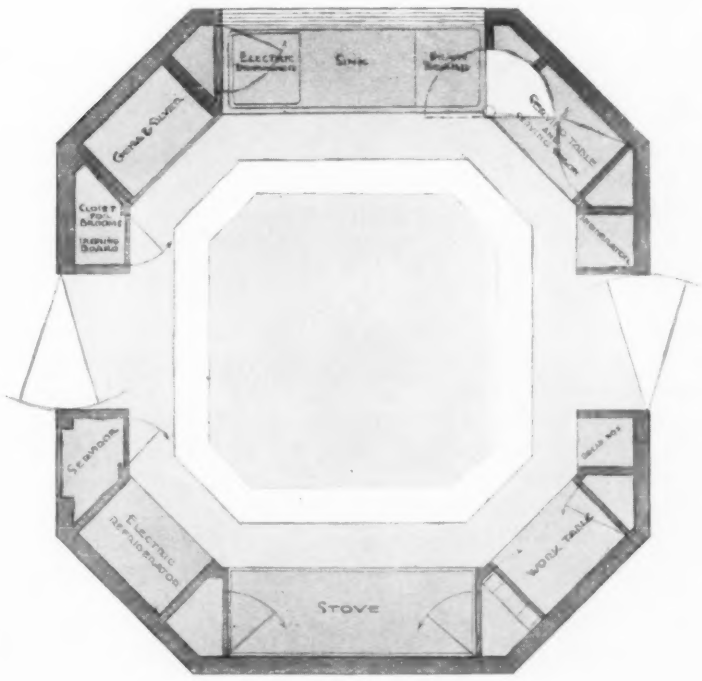
*The various labor units are arranged in order of usage. At the left of the stove is a work table with swinging doors above equipped with racks containing utensils and supplies most commonly used in cooking*

*The octagonal plan of this modern kitchen uses every inch of space to best advantage. This treatment reduces the distance to be traversed and makes for compactness of arrangement. Designed by Donald Deskey*

dining room door are compartments for bread and pastry, the door of the bread compartment letting down and functioning as a bread board. Glass shelves above are intended to hold dishes of food ready to be served.

On the opposite side is the equipment necessary for the "cleaning up" process after a meal has been served—the incinerator, work table and sink. Under the table fits a serving wagon containing electric appliances. This also serves as breakfast table and a built-in wire may be plugged into a wall outlet and toaster, percolator and waffle iron are provided for by outlets set in the wagon.

The trays above the table receive the dishes as they are used, then swing them out of the way




until ready to be washed, when another turn brings them over the sink. At the right of the sink is a tub containing an electric washing machine, over which is fitted the drainboard, and on the left is an electric dishwasher. To the left of this are cabinets and drawers for china. The closet space next to the service entrance holds cleaning equipment.

Cabinets and drawers are steel lacquered light tan, the blue-gray porcelain sink and stove forming a pleasing contrast. Glittering accents appear in the chromium plated fixtures, and rubber tile in two shades of gray furnishes a floor covering resilient and very easy to clean. Light reflectors covered with frosted glass are let into the ceiling, ensuring a pleasant, diffused light.

# FLOOR COVERINGS OF THREE CONTINENTS

*Summing Up in Concise Form the Old and Modern Rugs Produced By Europe, Africa and America*

PAUL HARNESS

THE extraordinary number of kinds of Oriental rugs, both antique and modern, is rivalled by an astonishing variety of floor coverings made outside of Asia, the home of the Oriental rug if not its only source today. Europe, Africa and America all supply their quotas to make up this long list, and their products are of many types. A great range of materials goes to their making: wool, hair, cotton, linen, dried rush, grass, palm leaves, cocoa fiber, straw, paper fiber, cork, rubber and other things so manipulated as to lose all semblance of their original character.

In America the word carpet usually designates a textile woven by the yard and sewed together in strips to cover a floor. When applied to Oriental rugs, the word is used either for a large rug or an important piece such as the antique Oriental carpets treasured in museums. Anciently the word had a broader meaning, for many textiles whether embroidered, smoothly woven like a tapestry, or with a knotted pile, cut or uncut, were called carpets. These carpets were used as covers for table or cupboard top, as hangings for window, wall and door, as well as coverlets for couches and beds and occasionally but rarely under foot. Many provincial bed coverlets from Spain, Italy and Finland are today backed by a heavy lining and used on the floor in rooms where more conventional rugs would be unsuitable. The Navajo blanket of the North American Indian has found a place on the floor of many a bungalow.

The antique Spanish hand-knotted rug of Oriental type, in its fabrication, is perhaps the most interesting development outside of the products of Asia; but these rugs are rare and costly, while the transformed coverlets (the Alpujarras) even when a hundred years old, are more numerous and not prohibitive in price. Modern hand-knotted carpets, especially French, English and American, are every year assuming more interesting aspects and greater importance; while the older work of England and France—the French rugs designed in the period styles, and the English rugs made for the Adam Brothers in the Neoclassic mode—are growing more valuable and more attractive to interior decorators.

Great improvement is being made in machine-work; and the development of a soft back, so that a machine-made rug may be folded like an Oriental, is doubtless the greatest. Machine-made carpets and rugs generally are woven with a cut pile like Orientals, except in the smooth or so-called tapestry weaves of summer rugs of fiber, grass, etc. and the looped weave of old Brussels.

*Alpujarra:* Antique and modern, Spanish. Coarse linen coverlet, vigorously designed surface decoration in raised woolen loops: birds, animals, plants, vines, vases, initials, dates, etc. Bold contrasting colorings, two to eight, green, red and yellow popular. Hemmed or fringed, sometimes elaborately. Modern reproductions from Granada. Heavily lined for modern floor use.

*American:* Antique and modern. Antique cottage hand-made rugs and carpet, hooked, braided, crocheted, knitted, rag; modern reproductions. Semi-antique carpet, machine-made: Brussels, Tapestry Brussels, Ingrain, Velvet, Moquette. Modern: carpet, machine-made: Chenille, Wilton, Axminster; machine-made rugs imitating all types of Orientals; modern hand-tufted and tapestry weaves in Oriental and modernistic designs. Modern summer rugs of grass, paper fiber, wool and fiber. Also see Navajo.

*Aubusson:* Antique and modern, French. Seventeenth Century hand-knotted rugs called *Savonnerie*, modern work called *Aubusson Savonnerie*. Typical Aubusson rug is flat woven, heavier than wall tapestry, simpler designs, large central medallion characteristic. Term used for tapestry rug wherever woven.

*Austro-Hungarian:* Modern, much special order work in Austria. Czecho-Slovakia notable for modern Chenille and Wilton rugs and carpets. Many small Chenille rugs exported: modernistic and floral designs, oval and rectangular; some domestic Orientals. Antique local types revived, as Bosnia, with modern adaptations.

*Axminster:* Semi-antique and modern, hand-made at Axminster, England, 1755. Modern machine-made: plain or figured, American, English, French, German, Scotch. Hand Axminster: thick, heavy cut pile, rug or carpet. Chenille Axminster: double faced, first made at Glasgow, Scotland; old "Afghan Rug," a Chenille Axminster. Weave permits elaborate many-colored designs, reproducing Orientals; also shaded "picture rugs."

*Bathroom Rugs:* Modern; American, English, etc. Cotton Chenille, reversible pattern; cotton pile, broad pattern range. Canvas-backed rubber, plain or patterned. Navajo, Moroccan, etc.

*Belgian:* See Brussels.

*"Berlin Carpets":* This was used as a trade name for a 19th Century carpet made in Germany and also in America.

*Braided Rug:* Semi-antique and modern, American. Hand and machine. Braided cloth strips sewn into ovals or rectangles; plain, striped or mixed colorings.

*Bristol Carpet:* Antique, made at Bristol, England, by Flemish weavers, 14th Century. Similar to later Scotch or Kidderminster.

*Brussels:* Antique, modern. "Brussels Rugs": tapestry woven, Flemish, antique; modern machine reproductions. Semi-antique: Belgian, cut and loop pile carpet. Body Brussels: semi-antique, American, English, looped worsted pile, linen weft. Cheaper Tapestry or Tapestry Brussels: jute backing; printed on yarn before weaving, colors blurred in pattern. Imperial Brussels: pattern in cut pile, field uncut. Modern rugs, wide carpeting, hand-knotted work, cocoa fiber, etc., from Brussels.

*Bulgarian:* Antique and modern, home-craft; few fine. Coarse, loosely woven, primitive patterns. Yellow, blue, brown, black, white, green, red.

*Carpet:* Modern use of word established after mid-18th Century for both yardage goods and large (carpet size) rugs. Usual width, 27", but made as wide as 30'.

*Chenille:* Modern, 19th and 20th Centuries, American and European. Woven of Chenille, not a cut pile weave. Seamless rugs, carpets any width—30' to order. Embossed rugs, pebbly surface, loose and hard twist combined in weave. Geometrical and floral patterns; plain colors.

*Cottage Rugs:* Antique and modern. European peasant coverlets lined for floor. African: Moroccan. American: Navajo, Hooked, Rag, Crocheted rugs and carpet. Rush, grass, straw, fiber, cocoa fiber, wool and fiber, etc.

*Crocheted Rug:* Modern, American, home-craft. Crocheted of strips of cloth. Simple geometrical patterns; plain. Any shape.

*Czecho-Slovakian:* Modern, hand-knotted rugs. Any design to order, especially geometrical and French period designs, equal in cost to good Orientals. Carpets of Chenille grade much exported.

*Donegal Rug:* Semi-antique, Irish; late 19th Century; thick long pile, hand-knotted in Donegal under patronage of Lady Aberdeen. Typical Irish designs, or others were made to order, especially in the dark blue and green combinations that were then in vogue.

*Door-mats:* Cocoa fiber, natural or

(*Continued on page* 116)

*The cottage that Gimson built for himself in the Cotswolds in 1903 and which became the center of his group of craftsmen*

# ERNEST GIMSON AND HIS FURNITURE

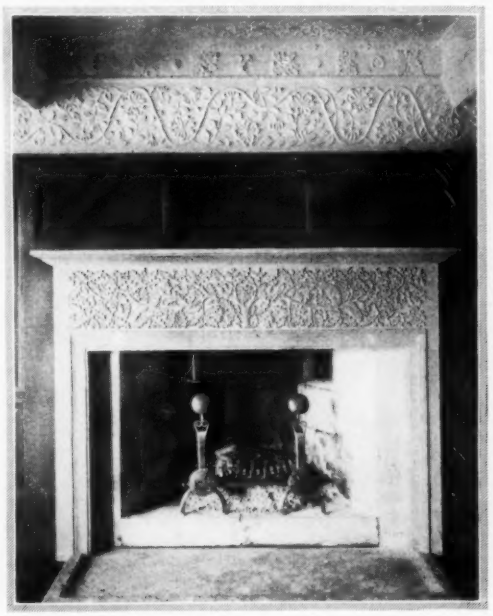
## *An Appreciation of the Fine Craftsmanship of an Almost Forgotten English Furniture Designer*

SIR LAWRENCE WEAVER

THE name of Ernest Gimson is, I imagine, unknown in America, and I confess it is little known in England save by a few people. But they hold him to have been a great Englishman and a great artist. Professor Lethaby—the architect who has only lately retired from the Surveyorship of Westminster Abbey, one of the most stimulating writers on architecture of our day—said of Gimson that he was "a thinker, an explorer, a teacher, most of all a teacher who doubted words and spoke only in work. Work not words, things not designs, life not rewards, were his aims."

Ernest Gimson was born in Leicester in 1864 and died in his home at Sapperton in the Cotswold country in August, 1919. It was "my inclement destiny" never to have met Gimson, though I had some letters from him. Such tribute as I can pay to the man comes only from my admiration of his work and from what his friends can tell me of him. They may perhaps question the view I take of the way his achievement is likely to influence the design of furniture as years go by, but I will risk that.

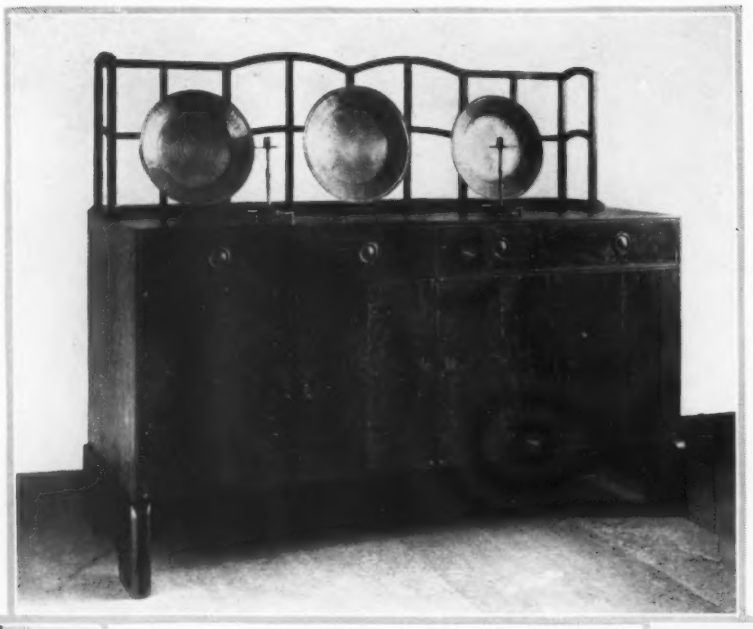
If I am to draw at all a faithful picture of the man and his place in the story of English craftsmanship, I must go back a little. William Morris was born thirty years earlier than Gimson and died in 1896. Perhaps his closest friend was Philip Webb, the architect. Webb's intense reserve veiled from the public his artistic stature, but could not prevent him exerting, quite unsought, a powerful influence on the development of English domestic architecture. This is especially true in relation to the right use of materials. There is not a man today in America or England who takes trouble about the texture of a brick wall or a plaster ceiling, but owes some debt to Philip Webb. The Red House, Upton, Kent, built of red brick in 1859 for the home to which Morris should take his bride, was designed by Philip Webb and marks the beginning of an epoch. In 1877 Morris founded the Society for the Protection of Ancient Buildings, with Thomas Carlyle and John Ruskin amongst his coadjutors. Philip Webb was always a strenuous worker in that cause. To the long, often fierce, labors of this society England owes such conscience as it has, and such efforts as it makes, to save the architectural loveliness of the past for those who will come after us. It sounds oddly, the struggle to save the old, bred up in the architects who labored in the cause—and they were and are a stout-hearted band—such a knowledge of old craftsmanship as made them honest makers of the new.



*Carved stone mantelpiece, iron fire dogs and modeled plaster ceiling at Pinbury Park in Gloucestershire, all the work of Ernest Gimson*

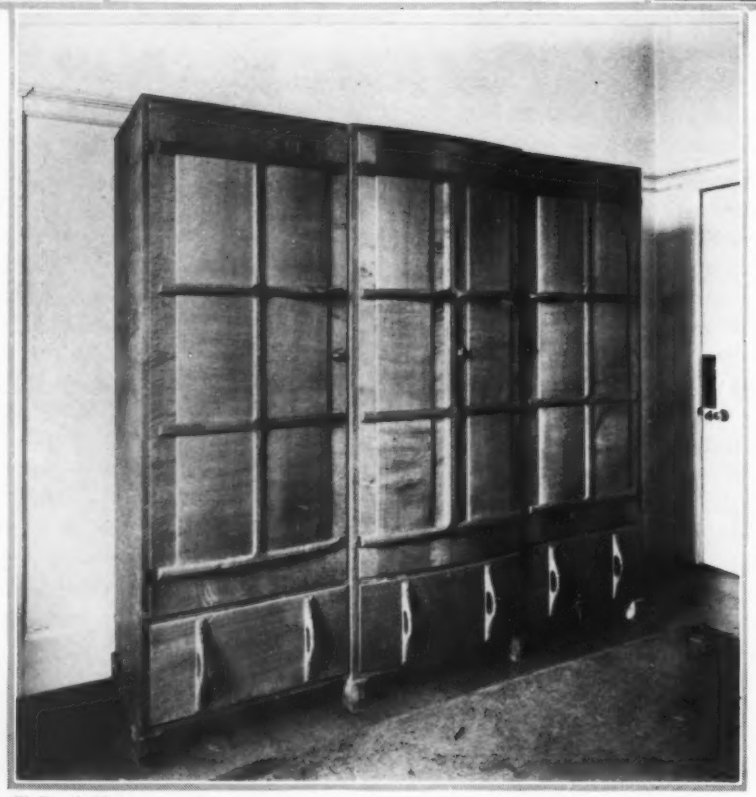
By 1884 the influence on the crafts of Morris and Webb had created a circle of architects and craftsmen who were concerned with first principles, who looked at right making as more significant than designing on paper pretty things for workmen to turn out. As Dr. Mackail wrote in his *Life of William Morris*, "what Morris himself had in earlier days done by the force of his own genius was now being done on all sides with a conscious purpose."

Out of this movement was born the Art-Workers Guild. Four years later, in 1888, the first Arts and Crafts Exhibition was held. Gimson had moved to London from his home at Leicester in 1886, and went into the office of John D. Sedding, the brilliant architect of Holy Trinity Church, Sloane Street. The literary and theological fog in which the Gothic revivalists had worked was dissipating: the Morris circle looked at architecture as building touched with emotion and got down to the facts about materials and craftsmanship. It was clear to them that the architect was concerned as much with furniture as with



*(Above) The main lines of this desk are traditional enough but the feet and the top rail give it that quality which marks it as typically Gimson*

*This is one of several chest-bureaux on slim stands in which Gimson employed subtle curves—as on the checkered ends—to very effective purpose*



W. Dennis Moss

*Gimson created an almost endless variety of tall chest-bureaux within narrowly restrained limits. To this restraint modern furniture-makers owe much*

*(Top of page) Sideboard in solid wood, most of the beauty being in the wood. (Left) Oak clothes press, made by Gimson and belonging to Allan Tangye*

*Gimson never made a furniture piece that could not be called simple, but there was no end to variations in form and plane which marked his designs*

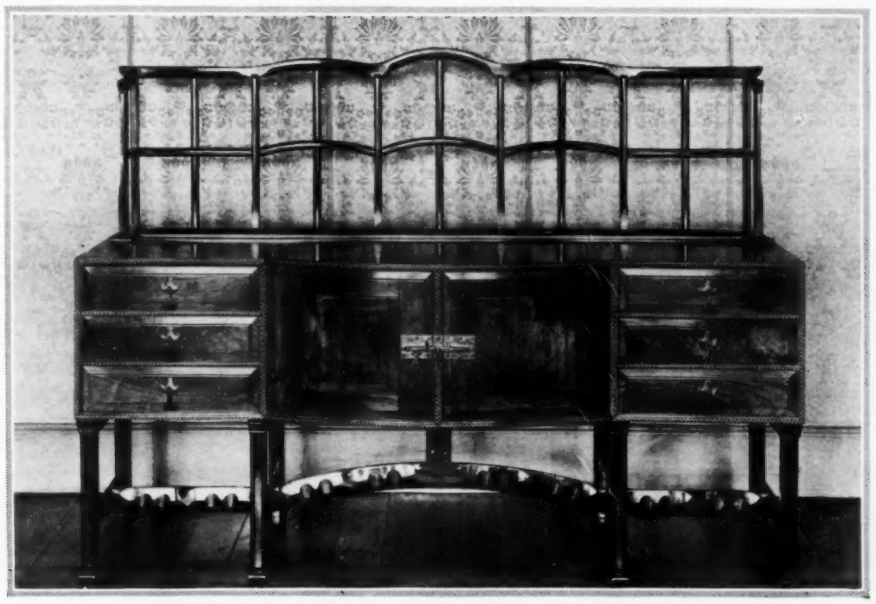
*(Middle) This corner cabinet owes much to the 18th Century and yet it is modern. The inlay throws into relief the woody quality of the quartered doors*

walls, and Mervyn Macartney (still Surveyor of St. Paul's Cathedral), Reginald Blomfield, now Sir Reginald and Royal Academician, Lethaby and Gimson exhibited pieces at the second Arts and Crafts Exhibition, in 1890. All these, and Sidney Barnsley, a devoted friend of Gimson, joined in establishing a little furniture-making business and each put in a hundred pounds. They enjoyed themselves for two years and then wound it up, dividing the stock amongst themselves in return for their investment. Lethaby has recorded in his contribution to *Ernest Gimson: His Life and Work* (a nobly printed book issued in a limited edition) that his share included a walnut cabinet by Gimson, another by Blomfield, a table by Barnsley, a revolving book case by Macartney and an oak chair by himself. As he says himself: "not a bad return for £100 down, with the fun and experience thrown in."

In all this Gimson was the leading spirit, but he did not limit himself to cabinet making. He modeled plasterwork with his own hand for his architect friends. Capturing with amazing certainty the spirit of the Tudor tradition, he invented new forms, adapted from Nature, which were masterly and right. Alike in furniture and plasterwork, and later in less degree in smith's work, he carried craftsmanship definitely forward, just as William Morris had done in printing and fabrics.

The London experiment had this value: it showed Gimson that the country was the place for doing the work he sought to do. After long searching, he and his two friends, the Barnsley brothers, Ernest and Sidney, both now also in their resting graves, settled in the deeps of the Cotswold Country at Pinbury near Cirencester. In the days before automobiles Gloucestershire was a land remote, its hills divided by thickly wooded valleys, filled with stone-built houses. Even the 20th Century has not been able to vulgarize it. Burford and Painswick, the Barringtons and Bibury, Northleach and Eastleach—enchanted towns and villages, names of delight. From Pinbury the little colony moved in 1903 to

*(Continued on page 108)*



*Gimson loved English walnut, which he adorned with effective inlay. The panels of this sideboard are molded on the solid. From the collection of Allan Tangye, at Birmingham*

# ROOMS IN THE COLORS OF THE LOUIS'

*Comprehensive Schemes for Rooms of the Louis XV and XVI Types*

*Appear in the Following Outline*

RUTH LYLE SPARKS

THE problem of color should be carefully considered when planning a Louis XV or XVI room as certain tints are indelibly associated with the decorations of 18th Century France. The spirit of the times was reflected in the interior furnishings, the colors being generally light and gay. Much the same tones appear in both periods although in the latter time the prevailing colors were cooler, more receding and the combinations more subtle. White backgrounds, with touches of gold, are found in both epochs; gray-green, pale blue, faded rose, gray, blue-green and fawn were especial favorites. Following are schemes for both Louis XV and XVI rooms.

SMALL HALL—LOUIS XV

*Walls:* Painted a very pale gray-green.
*Floor:* Pinkish brown and cream marble, with harmonizing Oriental rug.
*Furniture:* Narrow console of walnut with marble top. Over this hangs a rectangular mirror with gilt frame. Pair of high-back needlework chairs in brown, soft green-blues and reds. A tapestry is on the wall facing the console.
*Lights:* Crystal chandelier.

DINING ROOM—LOUIS XV

*Walls:* Wood paneling, in soft yellow.
*Mantel:* Gray marble.
*Floor:* Antique Chinese rug with yellow ground and design in faded blues and coral.
*Curtains:* Blue damask with draw curtains of thin beige silk.
*Furniture:* Dining table of walnut in characteristic design; chairs painted dull blue with backs and seats upholstered in yellow brocade; console antique gilt with marble top; gilt mirror over console; Chinese screen in dark tones.
*Lighting Fixtures:* French gilt with pale yellow shields.

LIVING ROOM—LOUIS XV

*Walls and Ceiling:* Oak paneling simple in line, finished the natural color of the wood and waxed. Ceiling of ornamental plaster tinted warm cream.
*Mantel:* Marble, fleur de pêche, with mirror set in the paneling. Cupboards on either side for books. Mantel ornaments of Chinese porcelain.
*Floor:* Aubusson rug, dull mulberry ground with design in soft, faded colors.
*Curtains:* Mignonette green taffeta trimmed with matching fringe and looped back with braided tie-backs. Under draw curtains of beige taffeta.
*Furniture:* Walnut settee upholstered in damask a deeper green than curtains; a pair of walnut chairs with upholstered seats and backs in antique blue velvet; a canapé painted dull green upholstered in brocade with brown ground and pastel-tinted flowers. Tables of fruit woods; a black lacquer commode.
*Accessories:* Portrait over commode and groups of small 18th Century pictures.

BEDROOM—LOUIS XV

*Walls:* Paneled and painted yellowish pink. Ceiling a lighter shade.
*Mantel:* Marble in brown tones.
*Floor:* Chenille rug in rust color, with figured hearth rug in light, soft colors.
*Curtains:* Figured linen formal in design, with soft, light green background. Under curtains of fine figured net.
*Furniture:* Bed painted antique parchment color with head and footboard upholstered in harmonizing brocade; chaise longue covered in green damask; a comfortable chair in the same linen as curtains; commode of walnut; dressing table hung in green taffeta trimmed with different colored ribbons; bedspreads the same; walnut bench covered in brocade; writing desk of fruit wood; trumeau over mantel painted a dull green; dull gold mirror over commode.
*Lighting Fixtures:* Antique gilt with porcelain flowers, deep cream chiffon shades. Porcelain lamps with same shades.

HALL—LOUIS XVI

*Walls:* Antique white.
*Floor:* Black and white marble blocks.
*Furniture:* Console of typical design, painted antique gray-green and gold, marbleized top. Trumeau painted the same. Pair of tall plant stands of carved wood painted brown with gold rubbed in the carvings. Chinese bowls in soft colors to hold plants.
*Lights:* Crystal chandelier. Crystal girandoles on console.

DINING ROOM—LOUIS XVI

*Walls and Ceiling:* Scenic wall paper with parchment ground and pattern in greens and tomato reds. Trim and wainscot, pine. Ceiling, ivory.
*Mantel:* Marble, verdantique with mirror above in narrow gold frame.
*Floor:* Figured rug with plain border in two tones of tan.
*Curtains:* Taffeta with narrow stripes in two tones of gray-green, looped back. No valance. Under draw curtains of thin pale yellow silk.
*Furniture:* Painted table and chairs in blue-green. Chair seats upholstered in blue and green striped silk. Antique white and gold console with marble top; pair of cabinets of tulip wood with inlay.
*Lighting Fixtures:* Tôle painted brown and gold.

LIVING ROOM—LOUIS XVI

*Walls:* Paneled and painted antique biscuit color. Ceiling lighter.
*Mantel:* Marble, brown.
*Floor:* Oriental rug, beige background and design in soft, pale colors.
*Curtains:* Dull apricot silk with a draped valance and looped back with gilded metal tie-backs. Pearl gray taffeta under curtains.
*Furniture:* Small sofa, upholstered in tête-de-nègre damask; walnut settee covered in satin in a narrow green and gold stripe; chairs painted old white upholstered in needlepoint in soft yellows and greens; two upholstered chairs in gray-green silk velvet; foot stools in needlework; pair of small inlaid fruit wood commodes of the Louis XVth period; cabinet desk in same wood; small tables of fruit woods.

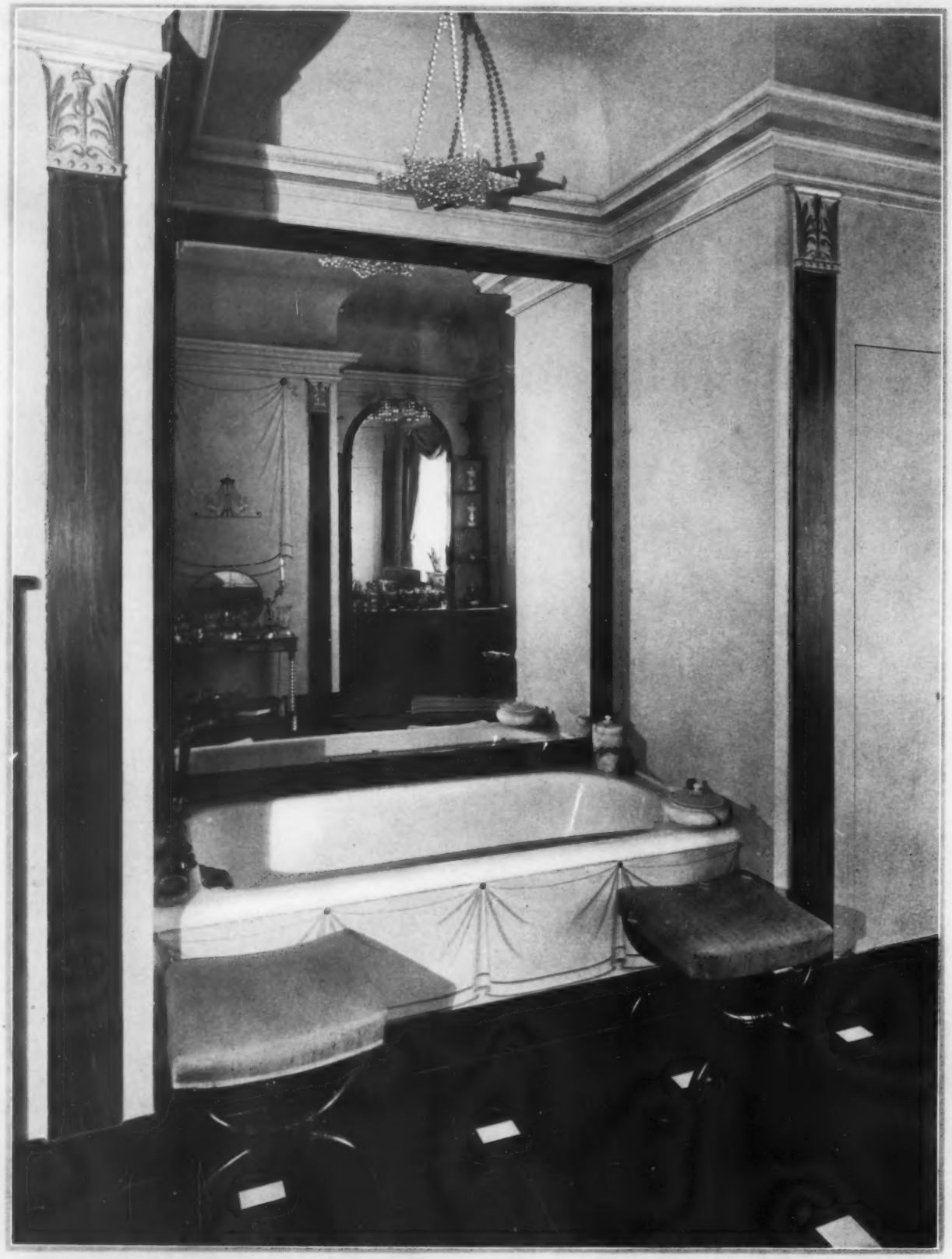
BEDROOM—LOUIS XVI

*Walls:* Paneled with moldings, painted a pale mauve. Ceiling, lighter mauve.
*Mantel:* Walnut.
*Floor:* Rug in deep violet color.
*Curtains:* Mauve taffeta with pleated ruffles of mauve and yellow. Glass curtains of embroidered net with ruffles, crossed and looped back.
*Furniture:* Bed of walnut in natural finish, upholstered headboard in old mauve toile. Drapery over bed of same toile with back curtains of yellow taffeta. Bedspreads, yellow taffeta trimmed with mauve; chaise longue covered in heavy yellow silk with small pattern in mauve; chairs painted soft French blue upholstered in mauve silk; upholstered chair in mauve toile; painted poudreuse; chair covered in needlework with yellow ground.
*Lighting Fixtures:* Crystal with painted shields in sepia tones.

# A LITTLE PORTFOLIO *of* GOOD INTERIORS

G. W. Harting

*The back of this bathroom niche is gold mirror with painted Chinoiserie decorations. Wall paper has a cream ground figured in blues and greens. Wood trim is red and gold lacquer. In the Long Island residence of Colonel H. H. Rogers. McMillen, Inc., decorators; John Russell Pope, architect*



Drix Duryea

# OF THE EMPIRE PERIOD

*The brilliant color characteristic of Empire decoration is found in this bath-dressing room where the background offers a study in contrasts. The walls are white with black marbleized pilasters. A jade green ceiling and black and white floor complete the scheme*

## PERFECTION IN DETAILS

*Above is another view of the room shown on the opposite page. The curtains are old gold satin lined with deep blue and a gold and blue striped satin covers the chaise longue. In the New York apartment of Mrs. Seton Porter. McMillen, Inc. were the decorators*

# ESSENTIALS OF CLOSET PLANNING

*In the Storage Places of the Home, Convenience, Order and Neatness Are the Primary Considerations*

ELIZABETH HALLAM BOHN

IT would be strange indeed if the imagination which has vitalized every material detail of our lives in this age of color should pass by the linen closet. For pride in a store of fine linens is every woman's birthright and the architect has finally risen to the proverbially insatiable demand for sufficient closet room which has ever been a feminine characteristic. The decorator and the home builder herself have seen the esthetic possibilities in this once prosaic feature, so beauty and fitness have entered the present day linen closet hand in hand.

At the opening of the tight and dustproof door of the modern linen closet, an automatic switch floods the interior with light from the ceiling. The colorful charm of the picture revealed is limited only by the imagination which conceived it. Silk, chintz or gay wall paper lines walls and shelves. Mirrors, plate glass or bright enamel contribute their distinctive surfaces. The color note is taken from the neatly stacked piles of supplies. Sheets—in sets of three, according to the latest practical vogue—may be of rose, lavender, delicate green, ciel or warm yellow, making an entrancing ensemble with the deep-napped fluffy blankets snuggling on their own shelves. Or a more virile harmony may use the brighter tones of big poster bath towels and India print spreads as its motif.

Those who make a specialty of closet designing know that beauty rests on order. Underneath the distinctive use of color and subtle exploitation of pattern lies careful study of the individual needs of the particular household. For in planning this important storage space, the size of the establishment and the amount of entertaining done in town or country must be considered. One tiny guest room in the hospitable small home will need far more linen than the house of many bedrooms where overnight guests are few. If possible, extra storage room should be allowed at the start to anticipate the realizing of ambitions in the way of expanding activities.

The wise architect ingeniously tucks a linen closet into some space in close proximity to the family bedchambers and bathrooms. The model layout provides a quick means of classifying and storing the different types and sizes of upstairs linen. It shows at a glance just how much stock is on hand and permits of taking the supplies from the bottom of the piles so that they are used in rotation.

Shelves must be easy of access for no stepladder appears in the modern linen closet. The high space is reserved for storage of seasonable things—the winter blankets through the summer months, the summer curtains when heavier draperies announce the approach of cold weather.

The square room with shelves on three sides is an ideal layout for the large linen room. Where space permits, a small table proves a great convenience in receiving the incoming laundry. A drop table, which may be attached to the door itself if necessary, will unobtrusively retire when not in actual use.

The shelves of the model linen room are built to fit their burdens, with no space behind the piles for the concealment of escaping pieces. On one side they are made just wide enough for folded sheets. The towels rest on similar shallow shelves, measured for the enveloping white bath towels or the smaller sizes in delightful color combinations. In the country home a special roomy section contains the stout huckabuck and heavy-duty varieties for the gentleman farmer or the young sportsman. And each member of the family should know where his special preference may be found in emergencies.

The old school housekeeper allowed six face and three bath towels to a person. But in our generation of varied activities and guests of equally varied interests, experience alone can determine the size of the towel supply. One side of the linen closet should be built to accommodate the bulkier pieces—the blankets in season, comfortables and extra pillows. Here too are logically placed the spreads.

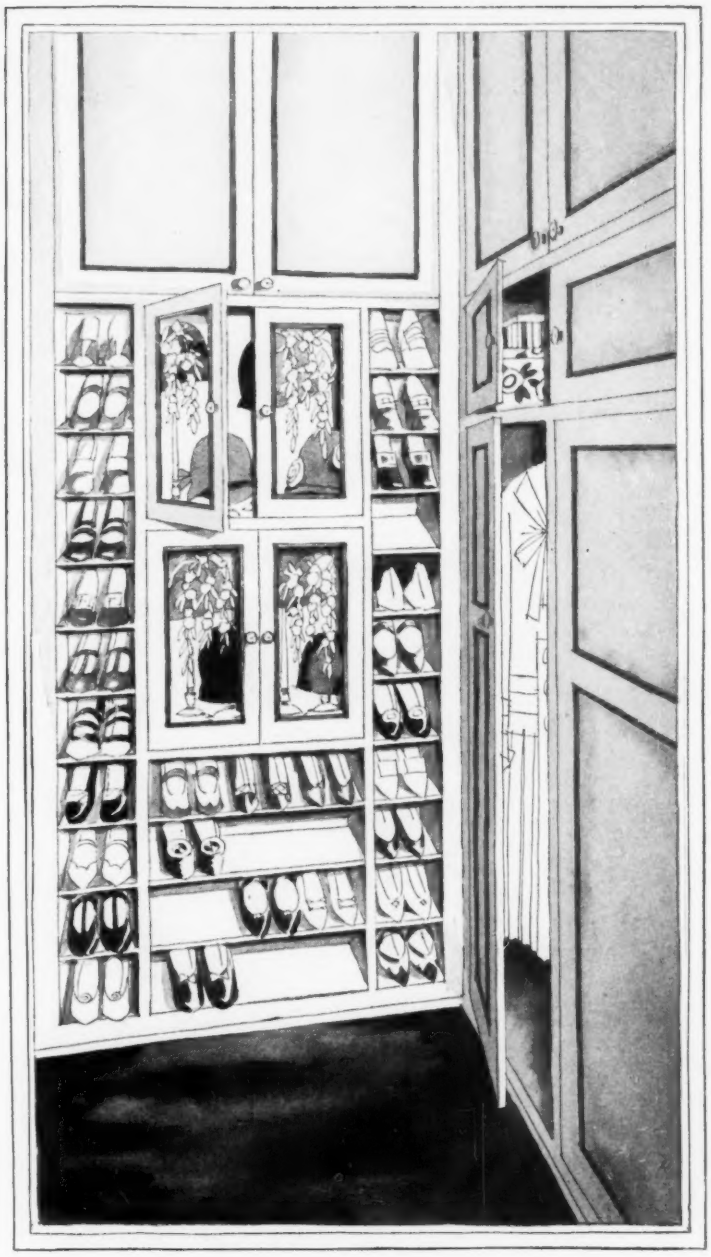
Where both family and space are large, storage of upstairs linens may be happily combined with a sewing and mending room, with drawers built in to hold the different types of articles awaiting repair. In this case, supplies must of necessity be protected. Drop fronts to the linen shelves, reinforced by a chain, not only keep out dust but provide a convenient sorting shelf when putting the laundry away. This arrangement is also excellent when the linen must be kept in a more constricted cupboard in hallway or bedroom. Gaily lined, in harmony with its surroundings, its shelves of enamel or glazed chintz, such a cupboard can be made a gay note of color when the door is opened.

*(Continued on page 116)*

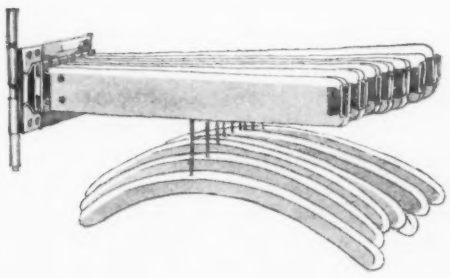
*An efficient linen closet with walls in parchment color has glass doors edged with mirror strips. A mirrored door creates an illusion of space. Mrs. George Herzog*

# CONVENIENCE IN CLOTHES CLOSETS

*(Below) Natural magnolia wood panels this man's closet. An efficient arrangement provides compartments for shoes, clothes, hats, collars, shirts, robes and sticks, with storage space above. From Aguilar, Inc.*



*The walls of this commodious woman's closet are painted antique green with accents of gold. Open racks holding shoes surround hat cabinets with glass doors painted in Wisteria motifs. Aguilar, Inc.*



*(Above) This wardrobe attachment fits into any closet space twenty-two inches wide, the hangers being designed to hold both men's and women's clothes. From the Innovation Trunk Company*

*The latest of the Buckeyes to come into flower is the shrubby A. parviflora, from the southeastern States, which opens its white blossom spikes in mid-July. It grows from six to ten feet high*

# HORSECHESTNUTS FOR BEAUTY OF BLOOM

## *Among the American and European Members of This Sturdy Family There Are Several of Outstanding Merit*

ERNEST H. WILSON, V. M. H.

*Keeper of the Arnold Arboretum*

IF a census of opinion were taken as to which is the most handsome exotic flowering tree planted in the eastern part of the United States, there is little doubt but that it would overwhelmingly favor the Horsechestnut. The same would be true in England, where a day is especially set apart as Chestnut Sunday. The tree is so common a feature of landscapes that many people take it for granted that it is native, yet considering its striking appearance, its handsome flowers and its general popularity, comparatively little has been written concerning it.

No poet or writer of prose has immortalized the Horsechestnut in the sense that the Holly, Yew and Weeping Willow, not to mention the Rose, have been immortalized. Some have seen in its prodigality of blossoms and the manner in which they strew the ground a symbol of ostentation, but surely this is harsh judgment. With more propriety should it not be likened to the exuberance of joyous youth—healthy, carefree and overflowing with happiness as schoolboys on holiday? Of all trees I think the Horsechestnut most fitting to be regarded as the emblem of vigorous youth. An alien to the parks and gardens of western Europe and to those of this country, it came and, by merit of its hardiness, its sturdy growth and lovely flowers has conquered, established itself among us and holds its own among the wealth of indigenous trees.

In literature and art Greece has given much and the western world gladly acknowledges the debt it owes. It is less generally known that to her many other gifts Greece added the Horsechestnut, but the fact is established after a lapse of nearly a century. Western Europe's first knowledge of the Horsechestnut was of trees cultivated in Constantinople—just as was the case with the Lilac, most familiar of garden shrubs. The two discoveries almost syn-

*There is a double-flowered form of A. hippocastanum known as baumanni whose flowers last longer than those of the type. It bears no fruit and so is a neater tree*

chronized. The Lilac was sent from Constantinople to Vienna in 1560 and the Horsechestnut in 1570. To France seeds were brought, also from Constantinople in 1615, and it was probably introduced to England about the same time.

In the early struggling days of this country its English settlers found time to introduce many plants of esthetic value as well as those of purely economic worth. But, unfortunately, dates are so often lacking that the exact history is seldom available. Were these dates ascertainable the romance of familiar garden flowers and crops would be richer. History in general as taught in schools may be "dry as dust", but the salient historical facts appertaining to the commonplace things of everyday life are rich in interest. And, moreover, their teaching is not without its direct value in modern affairs. Our ancestors sought food for the body and things of beauty to delight the soul and we enjoy the fruits which their labors have produced.

Thanks to the letters published by William Darlington in his *Memorials of John Bartram and Humphry Marshall* in 1849, the story of the introduction of the Horsechestnut into America is on record. Thus page 146, London, September 16, 1741:

"I have sent some Horsechestnuts which are ripe earlier than usual; hope they will come fit for planting. P. Collinson." And April 16th, 1746:

"I have some hopes of the Horsechestnut though most of them were blue-moulded yet some seemed to be pretty sound. J. Bartram."

London, August 4, 1763: "But what delights me is, to hear that our Horsechestnut has flowered. I think it much excels the Virginia, if the spikes of flowers are as large with you as with us. To see a long avenue of these at Hampton Court—of trees fifty feet high—being perfect pyramids of flowers from top to bottom, for all the spikes of flowers are at the extremities—is one of the grandest and most charming sights in the world. P. Collinson."

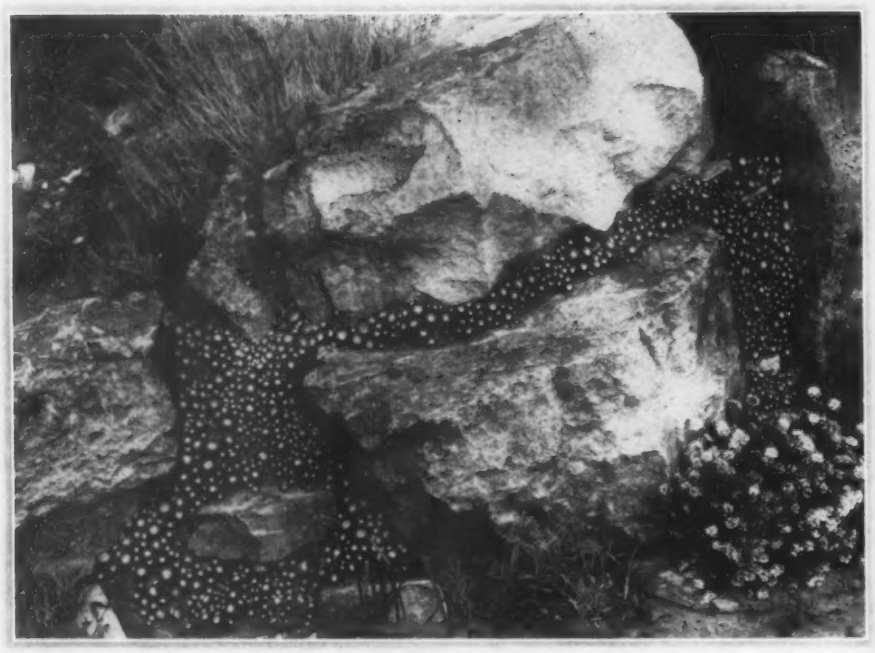
I have had experience in sending seeds from distant lands and consider the Horsechestnut among the most difficult to transport safely. I marvel that in those days of slow sailing ships it should have been successfully done. From the lapse of time between the letters it may be inferred that more than one consignment was sent. But sticking to it does wonders, and today we benefit from these grand old plant lovers' successful efforts. In this one accomplishment they made the American people their debtors for all time.

So well known is the Horsechestnut that it seems superfluous to attempt a description of the tree. It will grow well on sandy or on calcareous soils but luxuriates best in rich, cool loam. Given plenty of room in park or on lawn it will exceed 100 feet in height and twenty feet in girth of trunk. Its massive branches with their laterals sweep the ground and form a splendid oval or bell-shaped crown. In spring pyramids, fully ten inches high, of flowers are upthrust from the ends of thousands of branches. No tree is more prodigal in its wealth of blossoms, and none is more spectacularly beautiful. The petals are erect and tend to curve backward and on the

(*Continued on page* 136)

*Sempervivum gaudini is altogether one of the most decorative, whether in or out of bloom. Its wide, starry rosettes are tipped with color and its flowers, carried on tall stems, are a good yellow*

*(Below) Curiously mottled rosettes characterize S. atropurpureum, an interesting form of the old-fashioned S. tectorum. This latter was once planted on roofs as protection against lightning*



*(Left, center) If the Cobweb Houseleek is given free run of the rock crevices it will soon fill the area with its compact little rosettes, each interwoven with the finest whitish threads*

*S. verlotti is one of the finest of its group, a rather spreading form with sharply pointed leaves. It is a worthy companion for other sorts with large rosettes like S. glaucum and S. schotti*

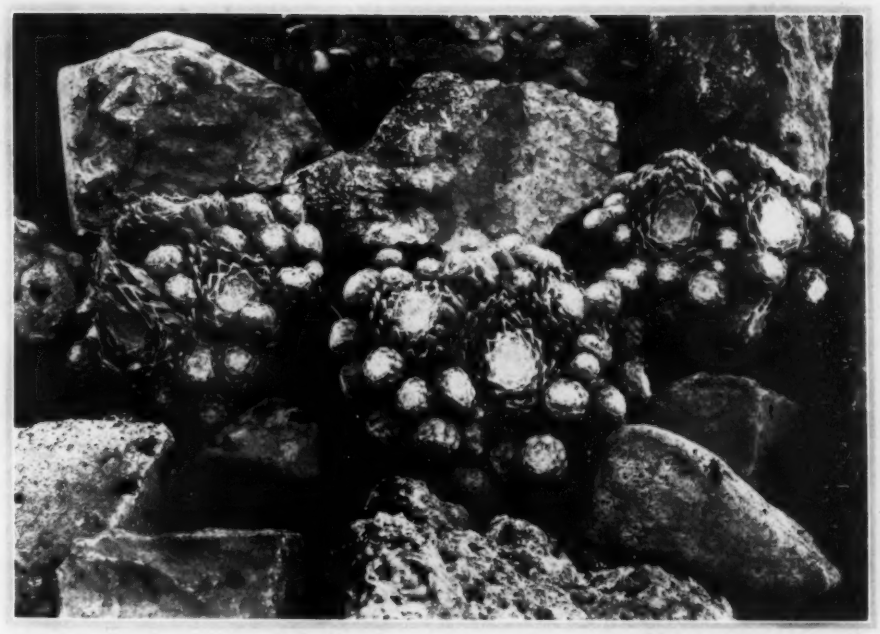
# HOUSELEEKS TO ENHANCE ROCK GARDENS

LOUISE BEEBE WILDER

AT midsummer, when the trails of vibrant color that have bedecked the earlier rock garden have dimmed, the greedy eye casts about for something to feast upon. If the planting has been well done some gay color will not be lacking even at this season. There will be the soft blue veil hung by *Campanula rotundifolia* over some rocky declivity, there will be the bright if somewhat harsh pink mats of *Silene schafta*, the pretty mauve caps of *Primula capitata*, sundry Violas still going strong, and if you are a very keen and careful gardener the superb blue of Gentians may here and there reward you. But on the whole August in the rock garden presents a distinct come-down from the lavish brilliance that characterized the spring and earlier summer.

Yet there is a family of plants—kindly, plain-living, indestructible—which, if they have been cunningly placed and guarded from obliteration by taller neighbors, will retrieve the dullest season and fill it with interest and—yes, assuredly—with beauty. This is the great family of the Semperviva—the Houseleeks, called by the French Les Joubarbes, the Beard of Jove. Probably few gardens but boast one or more kinds of Houseleek; they are the most unexacting of plants and invariably recommended to the beginner. But how seldom are they given an opportunity to develop their decorative possibilities! Because they are easy to grow they are given any sort of situation not wanted for something else. Too often they are grown on level places and soon become enveloped in the foliage of other plants so that they are unable to give any

(*Continued on page* 126)



*(Top) A neat and rather larger form of the Cobweb Houseleek is S. moggridgei, which propagates freely by a succession of offsets springing from the older rosettes*

*(Center) For a small collection of Houseleeks it is rather amusing to use a suitably massive terra-cotta bowl on feet with drainage holes in the bottom for excess moisture*

*Given a chance, Sempervivums will often form veritable curtains which creep down the crevices and even hang over the faces of the otherwise bare, sunbaked rocks*

*Double as well as single forms are found among the Japanese Iris. They are all appealing—tall, upstanding plants with large blossoms in a wide range of colors*

# THE BEARDLESS IRIS OF TODAY

## *In This Group Are Found Many Noteworthy Forms Which Greatly Increase the Possibilities of an Iris Garden*

ROBERT WAYMAN

ONE of the most beautiful and practical of all hardy garden flowers is the Iris, for it is not only easy to cultivate and of a great diversity of color and form, but there are types suitable to any situation or soil condition and adaptable to any special requirement. There are the little minature jewels for rock gardening, the Intermediates for the front of the border, and the taller ones up to five feet high for the back of the border. There are the bearded Iris that are happy anywhere, but are especially at home in a well drained limestone soil, and the beardless Iris that do well in a rich, moist situation. There are varieties that are suitable for a ground cover under a tree or in a shady nook where hardly anything else will grow; for while most Iris prefer a liberal amount of sunshine, there are others that will flower profusely in almost full shade. There are Iris that will grow in a marshy or swampy location and others that do best in a dry spot with thorough drainage; there are still others that prefer a thorough drought or rest period after they are through flowering. These various types are divided into separate family groups and are usually so listed by Iris specialists, with information as to the special adaptability and treatment.

In the past few years special emphasis has been placed upon the Bearded Iris, so called because of a prominent hairy beardlike substance in the center of the lower petals. The special notice attracted to this group has been largely due to the very excellent work of the American Iris Society, which has confined its activities largely to the Bearded Iris, ironing out the confusion of nomenclature that has previously existed and giving an intelligent rating to the many varieties of Bearded Iris. This has stimulated interest in hybridizing and has led to the creation of various new types each year.

But there are several groups of Iris that are just as interesting if not so well known as the Bearded Iris, and it is to some of these that I wish to call special attention in this article.

*Emperor is one of the best of the Siberians. It is a fine, large, dark purple which shows to advantage in many different kinds of settings*

*Siberian Iris look especially well by the waterside and succeed under the conditions found there. They flower about the same time as the Tall Bearded*

*Four forms of Japanese Iris which give some idea of the variety afforded by the type. The flat, spreading character of the blossoms is clearly apparent here*

Among the most interesting of the Beardless Iris group are the Siberian Iris and the closely related *Orientalis* form. Theoretically the latter is a larger flowered *Siberica*, and some of our best varieties are hybrids of these two forms. They bloom about the same time as the Tall Bearded Iris, which in the latitude of New York is the latter part of May and the early part of June. The flowers are much smaller than either the Bearded or the Japanese Iris, but they are borne in the greatest profusion and make a magnificent garden effect, besides being exquisite cut flowers. The flowers are carried most gracefully on tall, erect, hollow, wiry slender stems. Among the best of the Siberian group are Emperor, a fine, large dark purple; Snow Queen, a handsome waxy white; Lactea, a smaller and more graceful white; Perry's Blue, the most popular light blue; Skylark,

a lovely sky blue and an improvement on Perry's Blue; Peggy Perry, a very lovely large red-purple variety with a white veined throat; Blue King, a fine deep blue with golden veining in the throat; George Wallace, a good medium blue and Lady Northcliff, a charming red-purple variety, with a white spot in the center of the falls and golden brown veining distinguishing the throat of the flowers.

One of our most interesting Beardless Iris is *I. fulva*, which is a most striking and distinct copper color. It is a native of our southern States but has proven quite hardy here in New York. In color there is no other Iris that approaches it. A hybrid of Fulva, crossed with another American species, is Dorothy K. Williamson, a rich, velvety, intense royal purple flower, which is quite unlike any other Iris in form, excepting

(*Continued on page* 134)

John Kabel

# A BIT OF THE BACK COUNTRY

*Along the old rail fence which cuts the pasture the labors of an earlier generation are softened by Nature's deft touch. Birch and Poplar, Fern and Everlasting, blend man's handiwork into an idyl of peace through which distant cow-bells thread their harmonies*

John Kabel

# MIDSUMMER IN THE MEADOWS

*The beauty of the meadowlands is the beauty of freedom. It is compounded of spaciousness, of gentle slopes and fence lines that define but never intrude. Its hallmarks are the sentinel trees, the distant farm barns, the sweep of Queen Anne's Lace under the summer sky*

# PLASTER ORNAMENTS FOR COLLECTORS

## *A Little Known Americana Is Found in These Fragile Cottage Decorations of the Last Century*

MR. AND MRS. G. GLEN GOULD

IT is almost unbelievable that any type of American household adornment remains as yet unchronicled, such a flood of writing is being constantly poured forth on all things American. Diligent research, however, seems to show that no one has yet set down specifically detailed information regarding that large group of cottage plaster ornaments which by common assent is accredited to Pennsylvania, and quite generally to the Pennsylvania Germans. Since for some time past these ornaments have held the interest of many prominent collectors of Americana, a brief survey in this field may be welcome at the present time.

The Nadelman Collection is large enough to be notable, and representative enough to be important, so that it makes a splendid starting point for further investigation. With the gracious assistance of Madame Nadelman, a sufficient number of examples have been selected to clarify such data as has come to hand. Everyone interested in folk-lore knows at least by hearsay the Nadelman Museum; for private and apart as it is, on the high bank of the river at Riverdale-on-Hudson, Mr. and Mrs. Elie Nadelman are so generous in sharing their treasures and so keen about the many subjects inspiring their collections that no one really interested in such things but has heard of this fascinating and unique museum. In it is a large case of these ornaments, made of thin plaster and gaily colored.

About the year 1924 a quite lively interest was noted, among dealers in American antiques, in these humble plaster objects. It became evident that important collections were being formed. Prices had soared, so that imitation was considered profitable. One found a piece into which the careless maker had put a bit of newspaper for filling. An accidental crack revealed the newspaper and its date, and set both dealers and collectors on their guard. So eager has been the search of late that these ornaments have already become rare, some types of course rarer than others, and at least in New York the hunt is keen for the rarer pieces. Some time ago a whole set of roosters, graded in size from quite a big figure to a very small one, was on sale. It is astonishing that there can be so many examples with no two of them exactly alike, varying as they do either in size or design. It is not surprising that a collection of 250 Staffordshire spotted dogs alone might be formed with no duplicates, for this ware was more important and undoubtedly of much wider distribution than the plasterwork. The Staffordshire influence on types, designs and colorings of many of these plaster ornaments is a noticeable fact that becomes more pleasantly evident as any great number of them is examined.

Some attention has recently been given to the collecting and recording of those sentimental and patriotic groups made of much heavier plaster and putty colored, known as the Rogers Groups, which in Victorian days appeared as parlor ornaments behind the lace curtains of well-to-do homes, if not those of the aristocracy. In *Hawkers & Walkers in Early America* we find mention of small plaster casts of Classic figures which had their day in 19th Century America and were hawked about by Italian peddlers. But perhaps earlier than either, these very light and quite perishable colored plaster ornaments were the means of satisfying the humble who sought some colorful adornment of their homes.

Among the objects themselves we find birds and animals, human figures and angels; fruit, floral and composite groups; and architectural conceptions in churches and shrines. Cats, dogs, deer, lambs and squirrels had popular appeal. Roosters, parrots, ducks, canary birds and turtle-doves were not neglected. There are rustic statuettes in pairs. Composite, flattish bouquets of mock-orange and leaves, and fruit and leaves, catered to the taste of the day. We find large gadrooned and festooned urns of Classic inspiration filled like horns of plenty with the fruits of the earth. Pine cones in pairs were set up on double spool pedestals. Not uncommonly there is the double purpose of use and ornament, and a circular opening will be incorporated in the design of a shrine, or break into that of a flat bouquet arrangement to receive a watch as in Staffordshire ware, watch pockets being in vogue for use at night.

Rarest of all are the busts. Portraits of a sort; the portrait

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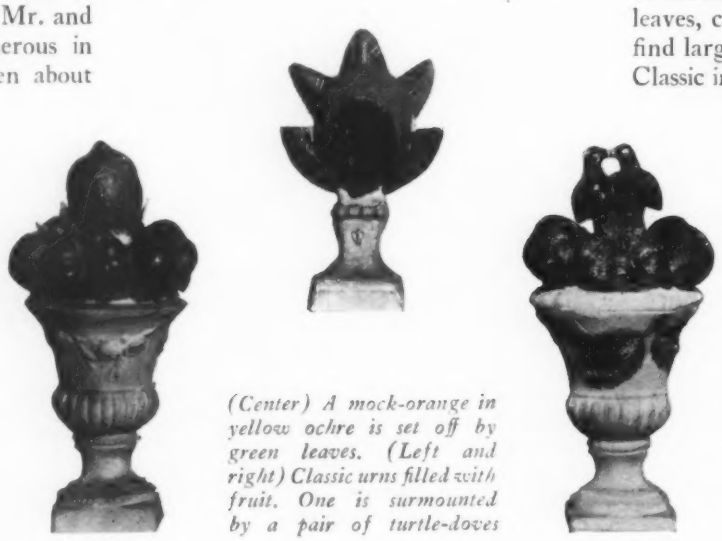


*(Center) A mock-orange in yellow ochre is set off by green leaves. (Left and right) Classic urns filled with fruit. One is surmounted by a pair of turtle-doves*

*Illustrations on this page show various types of plaster figurines, statuettes, bas reliefs, etc., made in America during the 19th Century. To the poor and middle class these ornaments were what Staffordshire pieces were to the rich and the well-to-do. It is not strange, then, that most of the plaster ornaments followed after well known Staffordshire patterns*

*(Above) Dining room by Bruno Paul with orchid walls, dark birch furniture and chair coverings in two tones of green. Concealed lights in the mantel illumine a white stucco panel by Vally Wieselthier*

*Lucian Bernhard designed this living room with furniture of European walnut and fabric wall covering in brown and beige. These rooms, the work of Contempora, were exhibited at the Art Center*

## TWO ROOMS EXHIBITED IN NEW YORK

*The texture effect of brickwork can be varied by different ways of finishing the bond. Here the mortar is allowed to overhang. Bohnard & Parsson, architects*

# BRICK TEXTURE IN HOME EXTERIORS

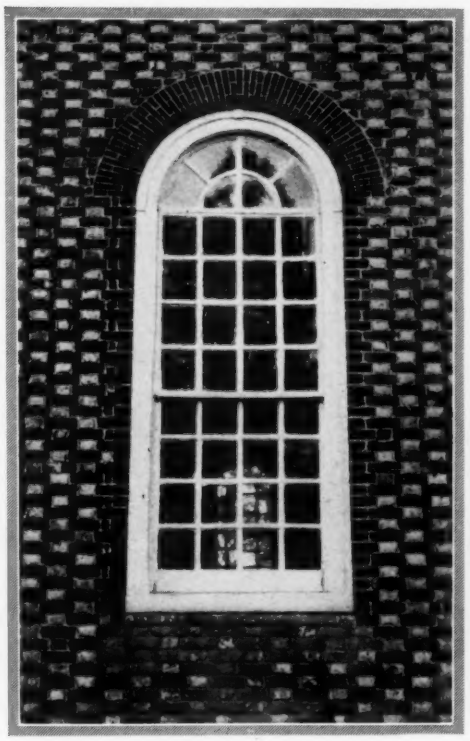
## *In the Selection of Brick, Its Arrangement and Bonding Is Ample Opportunity for Achieving Varied Effects*

R. S. TILDEN

A NEW word has taken its place in the vocabulary of the home owner. To architects it is a familiar one, but "texture" applied to masses of brick stirs the imagination of those whose acquaintance with building materials is more recent and whose knowledge of the possibilities of beauty contained in a load of an everyday building material is more limited than that of his architecturally trained neighbor.

There was a time, and not so long ago, when the ultimate desire of the prospective builder of a home was a surface exhibiting not just a single color but only one shade of that color. As a result certain sections are replete with houses whose exterior presents a nearly perfect vertical plane of a single color and shade—an exterior both dull and uninteresting and one which soon becomes monotonous even to the once proud owner.

Fortunately the popular idea of desirability has already shown a decided change which reflects a more nearly accurate conception of beauty. The day of a façade employing one shade only of brick or other material will soon be no more and masonry buildings, which for years have hidden behind many heavy applications of paint, are again appearing in their true colors. Even such an example of architectural beauty and historic interest as "Kenmore", the former house of Betty Washington Lewis (sister of the first President), has for years been concealing its natural charm beneath a drab mud-colored surface. This will soon be changed, however, due to the endeavors of those loyal women of Fredericksburg whose effort to restore "Kenmore" and have it take its rightful place among the shrines of the country is being rewarded. Who would gainsay that Charles Bulfinch, he whose creative thought and ability are so convincingly evidenced in the beauty of the State House at Boston, will not rest more peacefully now that the rich red of the



*Flemish bond, as illustrated in the old Ware Church in Virginia, employs alternate headers and stretchers. It has the effect of emphasizing each brick*

brick comes from under the camouflage of yellow which for so long covered it?

While color is of some assistance in securing texture, successful accomplishment is not ensured by its use. The blending of shades in such natural products as stone, brick and slate can hardly be equalled by artificial means. The most pleasing results can best be obtained by a skillful handling which accentuates the inherent beauties of these basic materials rather than an attempt to substitute man-made imitations.

Probably the one greatest factor in securing beautiful masonry lies in the creation and treatment of shadows. Shadows can easily be accomplished by "raking" or depressing joints. The effect of a raked as against a "flush" or "struck" joint is to cast a shadow in the joint and has the effect of darkening the surface of the entire wall. Another method of producing shadows is to allow the excess mortar squeezed out when the masonry unit is bedded to remain. This throws the shadow under the joint, and the mortar rather than the unit makes the shadow in this case, having the effect of emphasizing the mortar color in contrast to the general color of the wall, whereas the raking of joints tends to give less value to the color of the mortar. Both of these methods are capable of considerable variation. For example, in the first case, the depth to which a joint is raked affects the strength of the shadow as does the type of raked joint used, such as concave, stripped joints, etc. The quantity of mortar allowed to overhang in the second case may increase or lessen not only the shadow but the color value of the mortar.

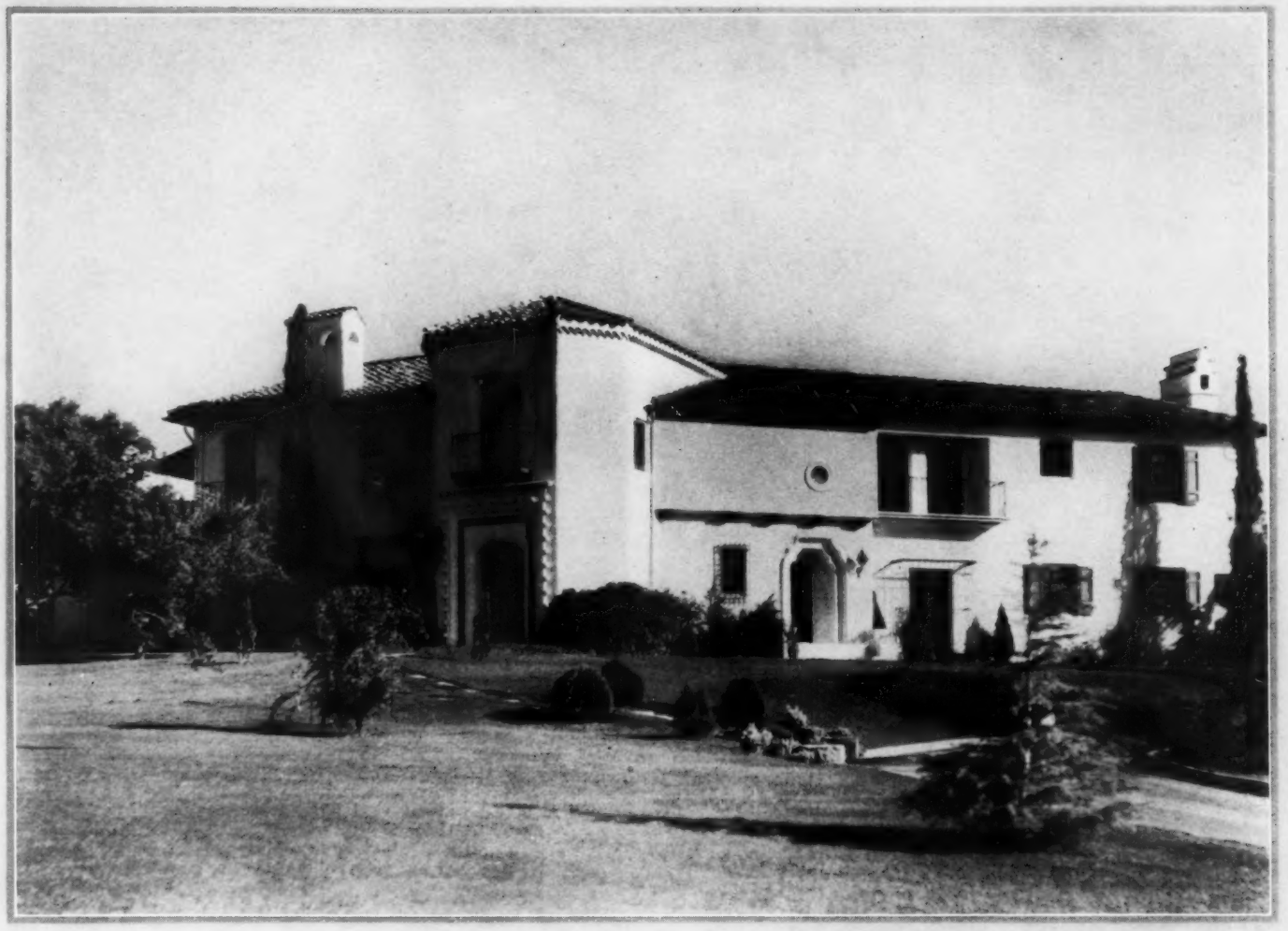
*Alternate rows of headers and stretchers, giving a certain suggestion of a series of horizontal courses, characterize the English bond. S. Edson Gage was the architect of this example*

*Texture in brickwork is also secured by varying the color of the brick and through the pleasant contrast of color which exists between the mortar and the bricks. Howard Shaw, architect*

Colored mortars are used to some extent but the tendency seems to be so to employ colored mortars as to blend rather than afford definite contrast to a wall material. Very often sufficient variation from the natural mortar color may be obtained by using sand from a special pit. White mortar made from white sand and white cement will probably always be popular for residences of Colonial type, especially if the houses are somewhat screened by trees and shrubbery.

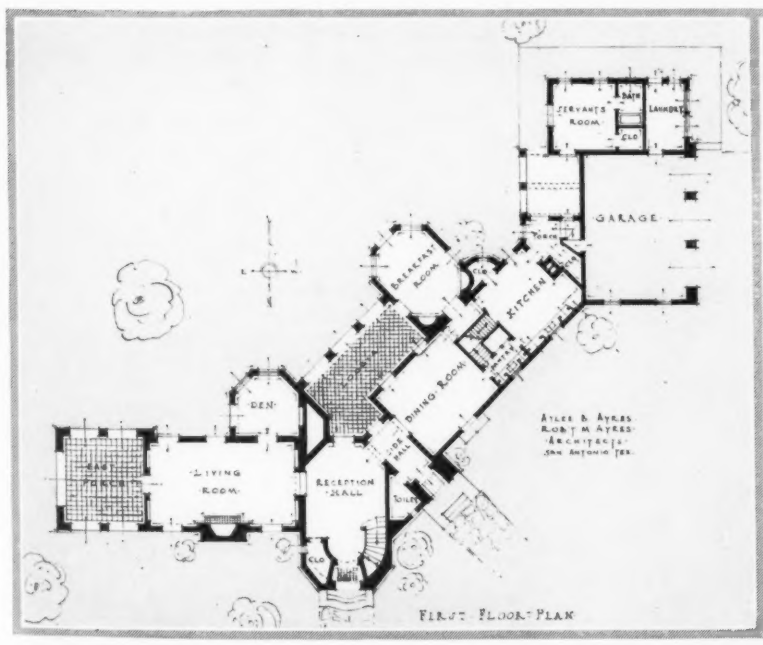
Bonds, or the arrangement of the masonry units, also have their effect. Flemish bond (alternate headers and stretchers) has the tendency of making each brick stand out from its neighbor. This is clearly shown in the illustration of Ware Church, Gloucester Co., Virginia. This building, which "is so old no one knows when it was built", is an exceptionally beautiful reminder of the early days of the Colonies. While its exact age is unknown, some idea may be gained by the fact that one of the bricks at Abingdon Church, nearby and evidently constructed by the same men, is dated 1660. The Flemish bond in the Ware Church is defined very clearly by the almost universal glazed or "salt"

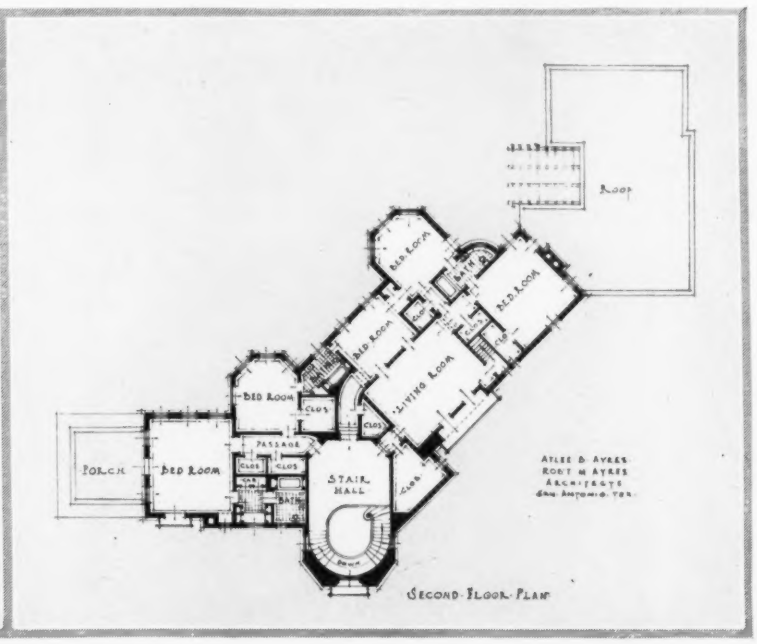
(*Continued on page* 124)



*The residence of Carl Newton, in San Antonio, is a distinguished expression of Spanish motifs. Colorful, yet restrained, it avoids the picturesque excesses generally committed in the name of Iberian architecture. Designed by Atlee B. & Robert M. Ayres*

*The plans form a wide angle with the living room and porch at one end, a reception hall in the apex and the dining room, breakfast room, loggia and service rooms comprising the other. A compact and livable room arrangement is found on the upper floor*




# A HOUSE OF DISTINCTION IN SAN ANTONIO

*Wrought iron balconies, red tile roofs of low pitch and shadowy, arched terraces are among the Spanish details incorporated in the Newton house. This is the living room wing. Upstairs the porch furnishes an awninged deck off one of the bedrooms*

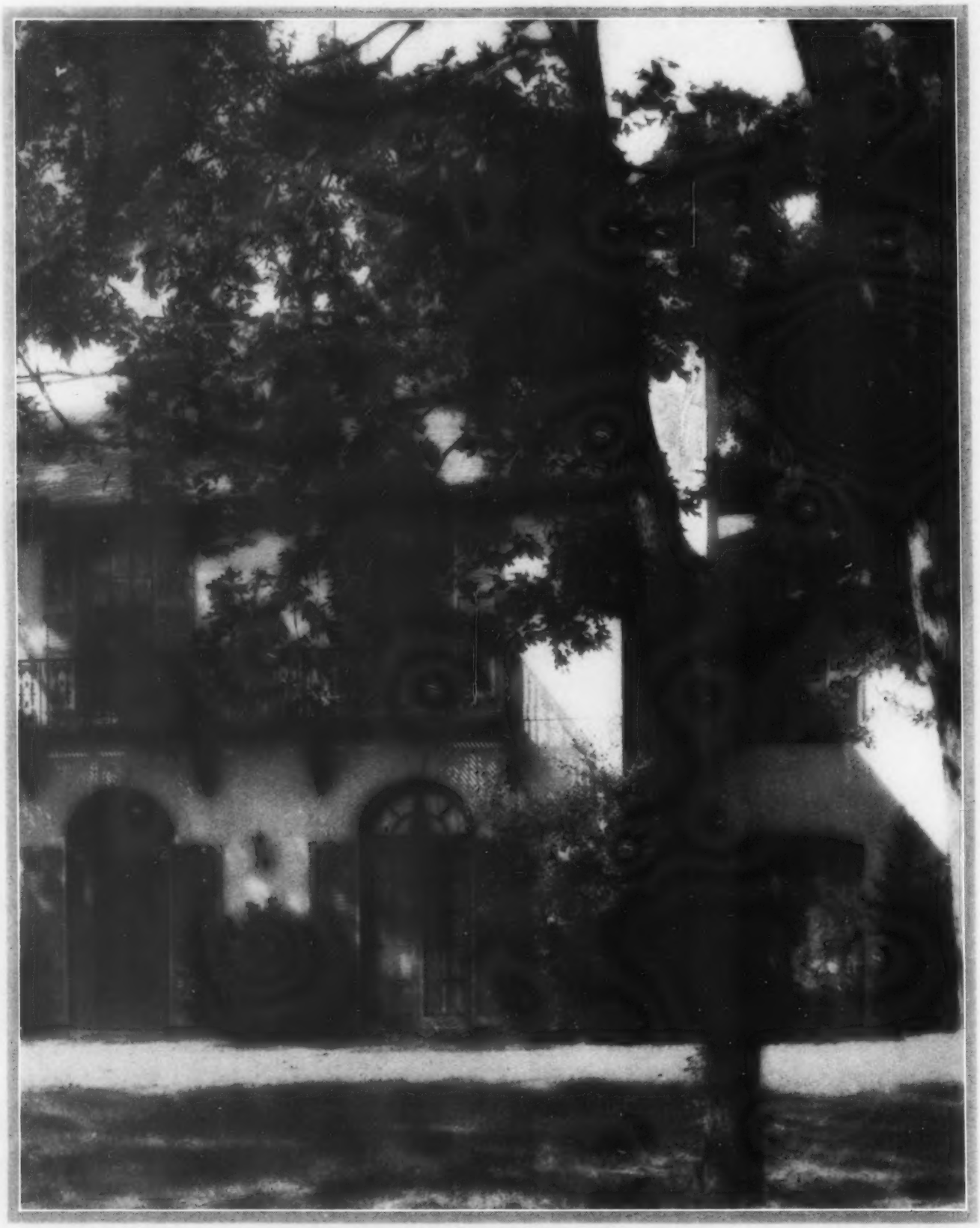
*An unusual treatment is given the entrance—spheres, a tile frame, repeated in the inner door, and a delicately molded curve at the top, coming down like a widow's peak. It is a combination of usual and unusual forms, of color and light and shade*

## MOLDED PLASTER AND COLORFUL TILE

*On the north end is the side hall entrance and the grilled window of the dining room. Smaller windows upstairs have Spanish wooden grilles. The upper balcony leads off the living room which is placed on the second floor, after the custom of the South*

*The architects have been singularly successful in their decorative handling of molded plaster around doorways, this being the main form of decoration. The entrance to the hall is a fine example of modeling. Atlee B. & Robert M. Ayres, architects*

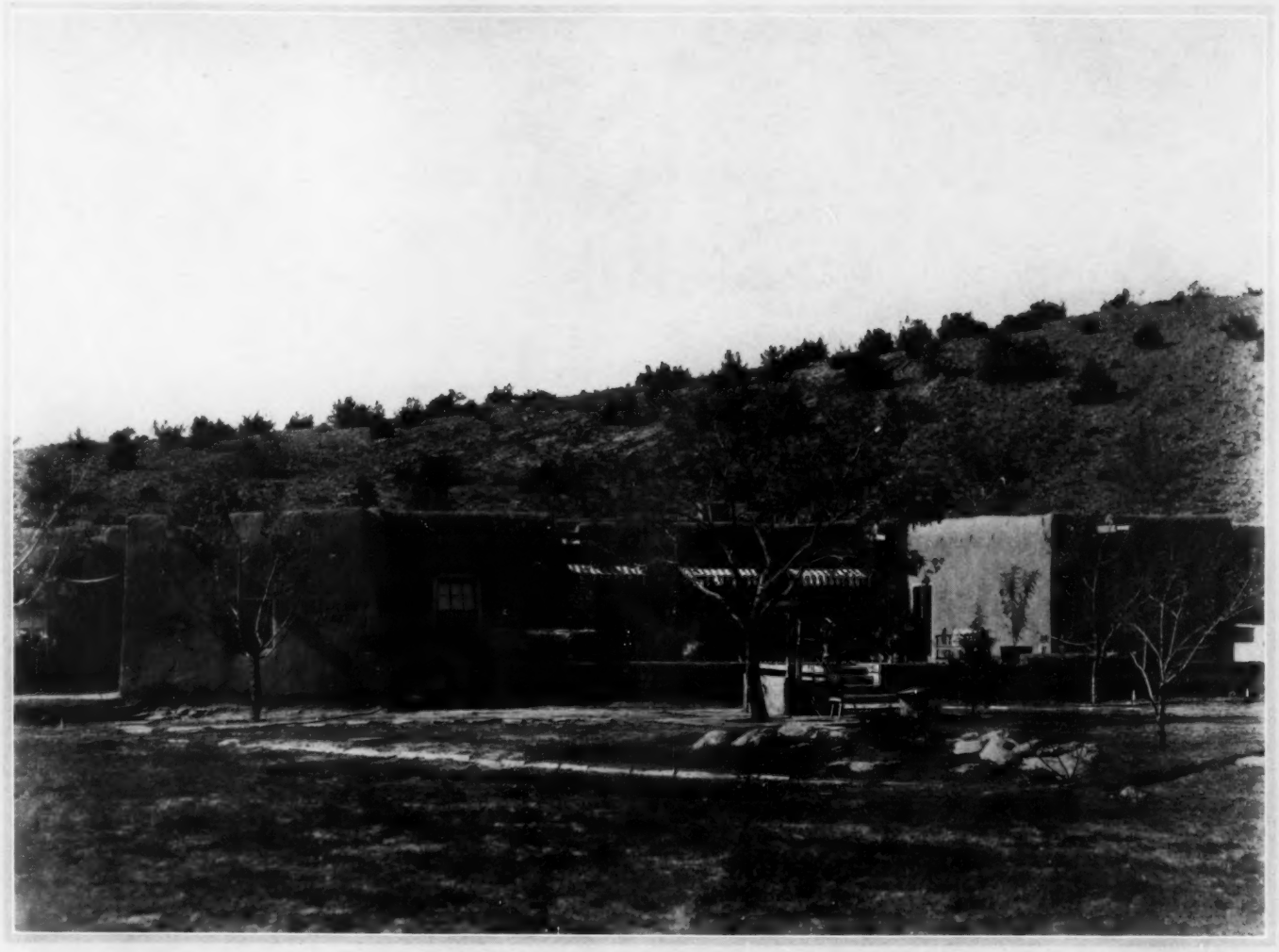
# IN A RESTRAINED ANDALUSIAN DESIGN



Roulande

# FROM THE ABSINTHE HOUSE TO HOUSTON

*The old Absinthe House in New Orleans, that delightful Mecca of bon-vivants for a century or more, served as inspiration for this Latin Colonial home of David Picton, at River Oaks, Houston, Texas. The architect was John F. Staub*

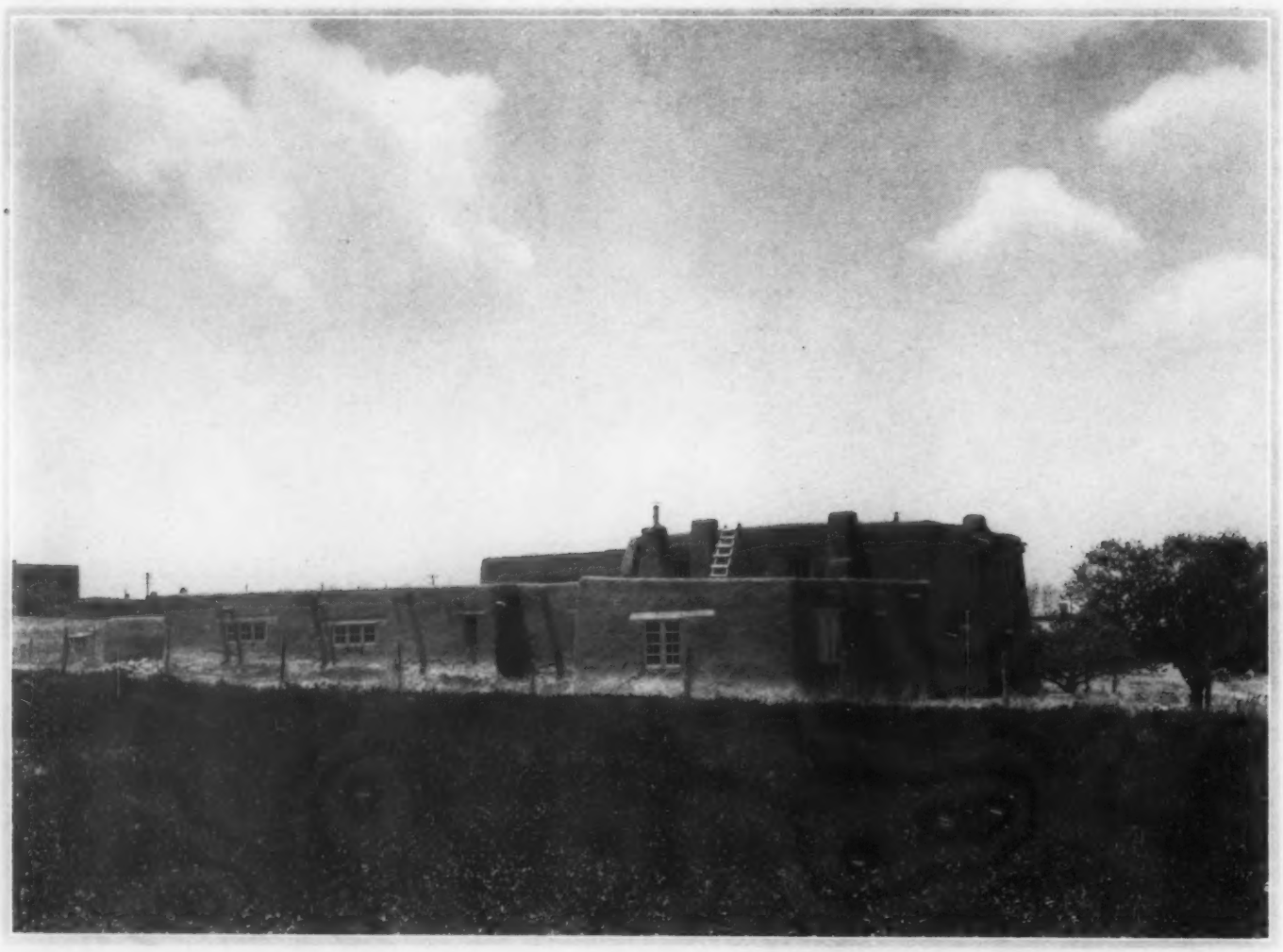


Theodore M. Fisher

*The two views on this page are of the home of Samuel Hamilton, at Santa Fé, N. M., a true adobe house built after the native Indian style*

*High walls of adobe or sun-baked mud straw brick are the usual fencing used in these southwest homes, affording both privacy and protection*

# AN ADOBE HOME OF THE SOUTHWEST



*Perhaps the earliest authentic style of American architecture extant today is the pueblo house, a flat-roofed adobe structure with stories stepped back. It is here shown as successfully used in the home of Frank Applegate at Santa Fé*

*The wooden gallery and the balconies, as found on the Applegate house, are doubtless introductions made by early Spanish settlers since the local Indian usually lives on his roof top. Such galleries are usually tinted in strong colors*

*Adobe walls being necessarily thick, they give deep reveals to windows and doors. All structural woodwork is exposed in these houses. The interior walls are roughly plastered and tinted, a good background for native fabrics*

*In the close view of the Applegate entrance can be seen the large adobe bricks above the portal. After the wall is laid up with these it is usually given a mud and straw wash coat and left to the clemency of the elements*

# IN THE PUEBLO STYLE OF SANTA FÉ

*An English indicating box lock, cast and engraved about 1680. It is signed "Johannes Wilkes de Birmingham Fecit"*

# THE JEWELRY OF THE HOUSE

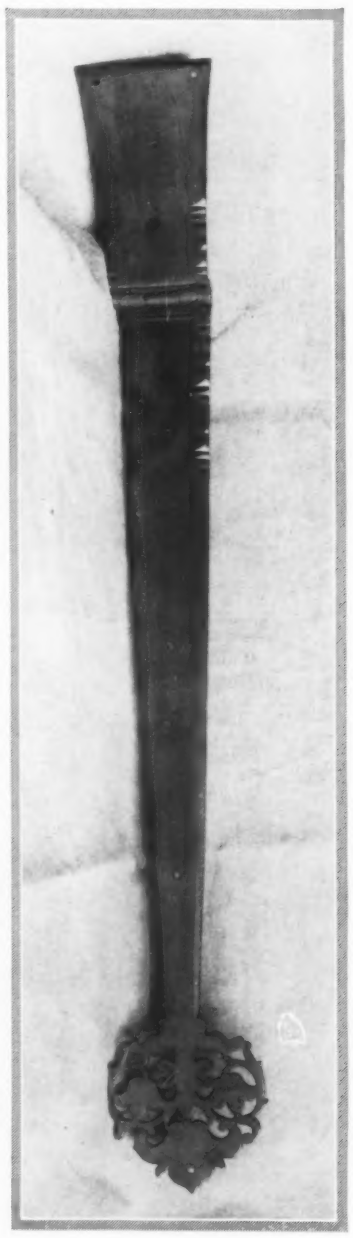
## *Inspiration for Good Hardware Designs May Be Found In The Work of 17th and 18th Century Locksmiths*

HAROLD DONALDSON EBERLEIN

TO a certain extent, hardware is the jewelry of the house, for it can impart, both outside and indoors, just that touch of finished adornment that well-chosen jewelry can add to a becomingly gowned woman. But, unlike jewelry, locks, hinges, knobs and keyplates are indispensable necessities and have very utilitarian as well as decorative purposes to fulfil. We cannot do without them. Yet, at the same time, minimizing or even altogether disregarding its decorative aspect, we cannot escape the obvious fact that there is no single item of house appointment that can more utterly cheapen and spoil the looks of either interior or exterior woodwork than can mean and unworthy hardware.

Though locks, knobs and hinges may be wholly utilitarian, there is no reason why they should be prosaic, dull or tawdry. The actual cause of their so often being dull is that consideration of the hardware is ordinarily put off too long when a house is being built. In fact, settling the character, pattern and cost of the hardware is apt to be the last decision made in connection with the fabric of the building. Then, when various and sundry extras, added during the course of erection, have almost or quite exhausted the budget of estimated costs and rigid economy has become the order of the day, the appropriation for hardware is ruthlessly pared down to the lowest figure that will ensure fulfillment of utilitarian demands and a bare modicum of decent appearance. In other words, the hardware is almost invariably sacrificed to the installation of all manner of patent gadgets calculated to promote housekeepingless housekeeping.

Even when motives of economy and a depleted treasury are not dominating factors when a house is just being finished, the quality of the hardware too often fails of getting the attention it deserves. Time and again, people are inconsistent enough to move heaven and earth to get good panelling, deftly carved mantels and other adjuncts of decorative woodwork and then, having secured these desiderata, they neglect the metal mounts that should naturally go with fine woodwork to give the final touch of elegance and individuality. Despite our unquestioned superiority in the art of domestic architecture, the fact remains that in nine cases out of ten we either do not pay enough heed to the decorative values of hardware for the house or, if we are fully alive to the importance of the subject, for one cause or another, we allow ourselves to be swerved from putting our convictions into effect.

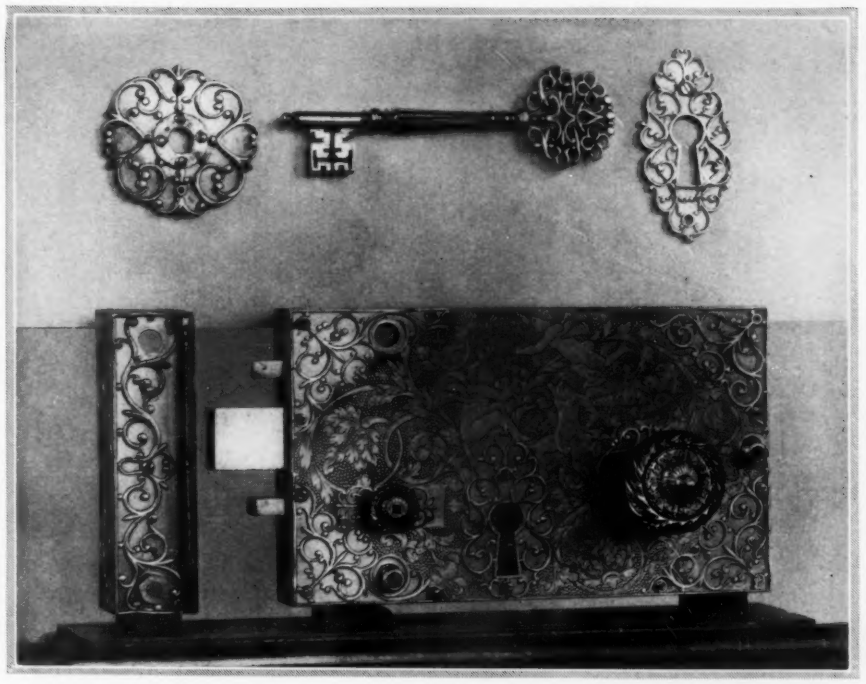


It is just in this particular that we can profitably take to heart the practice of the 17th and 18th Centuries; we shall find a reward of fertile suggestion. Those charged with the completion of fine houses in those days, whether we look to England or France, Italy or Spain, to say nothing of the Low Countries or our own American Colonies, seem to have had a keener sensibility of domestic hardware refinements than most of their successors of today. They appear to have had a more sympathetic feeling for metal excellence both in form and in surface decoration.

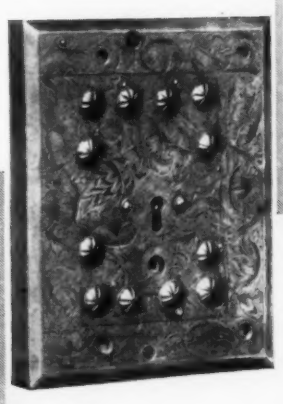
For evidence of this we need not confine ourselves to examining the more pretentious examples of metal craftsmanship; the speci-

*(Continued on page 106)*

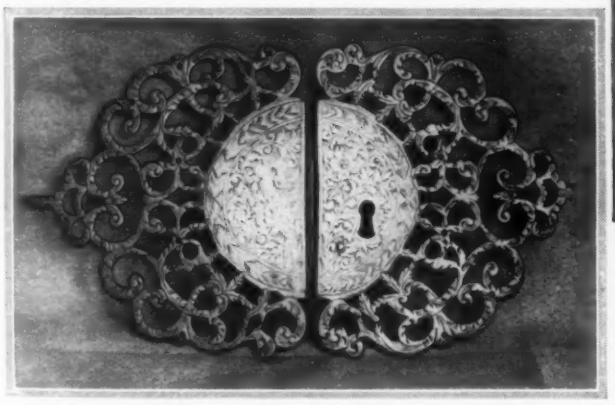
*The beauty of this hinge, which is made of pierced brass and is of 17th Century English origin, lies in its cutting and the terminal decoration*



*This 17th Century English lock, signed by its maker, "Philip Harris Londini Fecit", is of brass with applied steel frets at the corners. Decorations are carried throughout lock, keyplate and base of knobs*

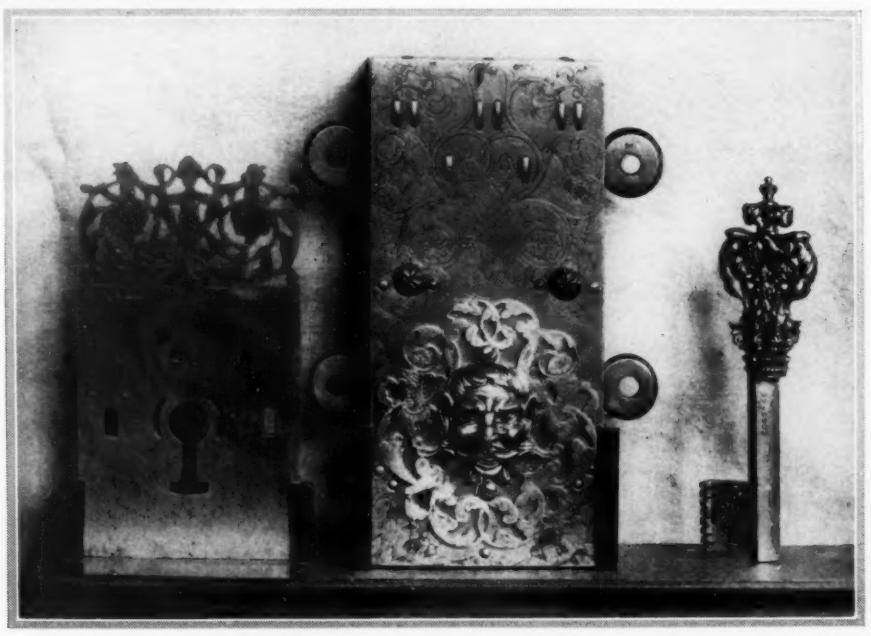


*The English brass box lock to the left is engraved with flowers and foliage and further embellished with red lacquer and rosette-headed bolts*

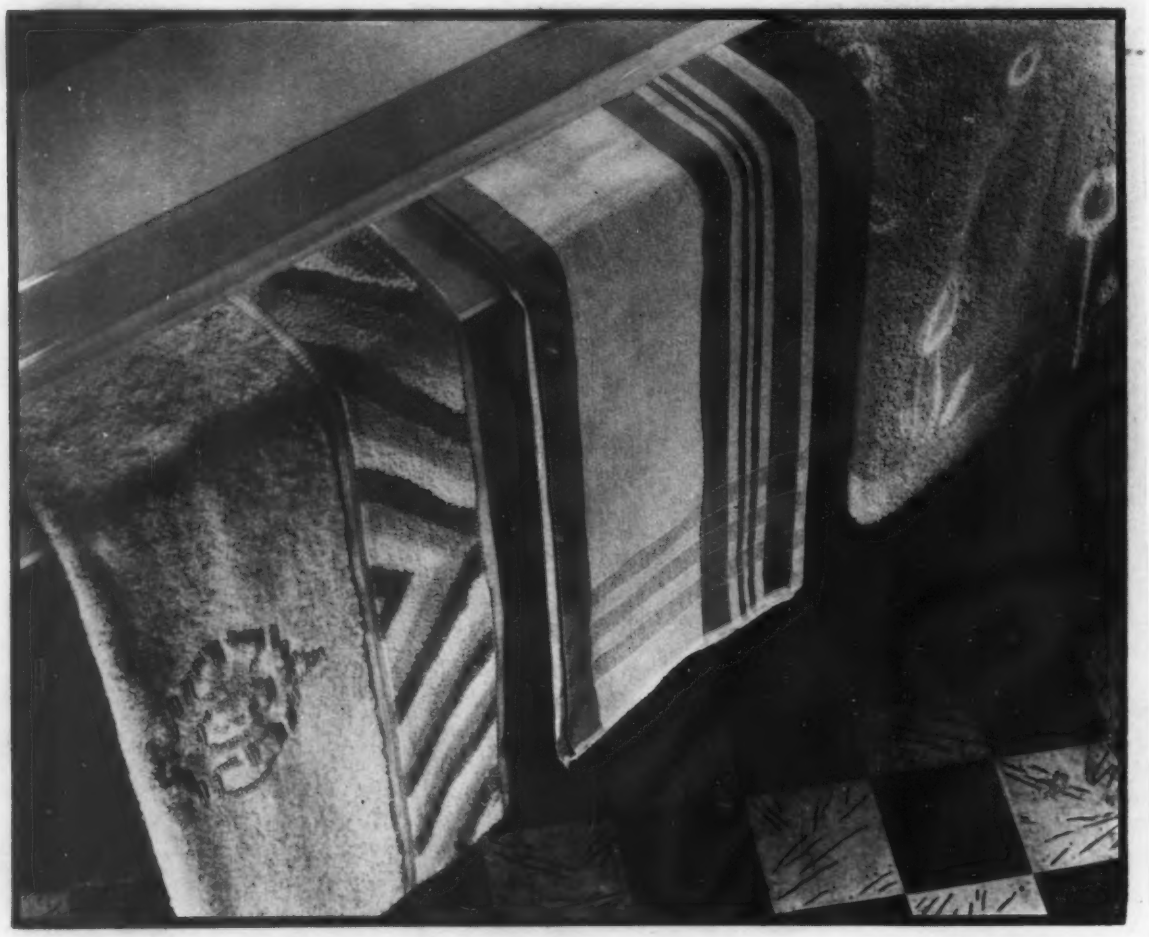


*A flowing design of foliage and flowers enriches the late 17th Century English brass box lock shown above. Applicable to modern hardware design for even modest houses*

*Above is a pair of fretted and engraved brass keyplates, of English make, dating from the late 17th Century. This and the other illustration are by courtesy of the Victoria and Albert Museum*



*(Left) A chiselled steel lock with engraved arabesques. Masque in relief. It is characteristic of the 17th Century French locksmith's art. The entire set consists of a lock, keyplate and key*



*(Above, left) Bath towel with chenille border and cross-stitch monogram. Grande Maison de Blanc. (Center) Blue striped heavy linen. Bath Shop. (Right) Turquoise towel with white motifs. Lord & Taylor*

*(Below) Clear glass bottle with opalescent blue stopper. Saks Fifth Avenue. (Center) Hobnail glass bottle in turquoise. Three New Yorkers. (Left) Blue Venetian glass with flower-shaped stopper. Benello*

Anton Bruehl

*The border design of this blue and white bath set strikes an interesting modern note. A blue band edges the face towel. From McCutcheon. All of the various articles illustrated on these pages may be obtained in other colors than the ones noted*

# NEW BATH ACCESSORIES IN BLUE

Anton Bruehl

*(Above) Soft, deep pile bath towel, with striped border and embroidered monogram shading from pearl to dark gray. Fringed linen face towel to match. Mosse. The shaggy cotton bath mat is black and white. Bath Shop*

*(Below) Opaque black glass bottles with crystal stoppers are smart notes in the bathroom. Saks Fifth Avenue. The center bottle of carved Baccarat glass comes in three sizes; powder box to match. Lord & Taylor*

*Above is a practical box for a bath-dressing room made of heavy glass and nickel and containing two compartments. The bottle with nickel top comes in crystal, rose, blue, lavender or green glass, in various sizes. Courtesy of Lord & Taylor*

## BLACK FOR MODERN BATHROOMS

# *The* GARDENER'S CALENDAR *for* AUGUST

*This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.*

## FIRST WEEK

AUGUST is predominantly Phlox month in many gardens—a distinction which can and should be a memorable one, for these perennials are capable of midsummer effects which no other flower can quite equal. Their full success calls for wise selection of varieties for color, the removal of unsightly flower heads that have passed their prime, and the exclusion of those self-sown seedlings which will ruin any color scheme if allowed to come into flower. Where several varieties of Phlox are grown there is no telling what unpleasing hues their seedlings may show.

This is a good month, too, for dividing and replanting that other fine perennial, the Iris, or setting out new rhizomes. A good plan in separating large clumps of the Germanica type is to cut the rhizomes so that each section has one group of leaves. The foliage, of course, is sliced off a couple of inches from the crown so that the plant's energy can be devoted to the formation of new roots.

The ubiquitous weed is beyond question the hardiest perennial of them all. In border, vegetable garden and lawn alike, it seems to pass through rebirth after rebirth despite drought, heat and the sunbaked conditions which midsummer often brings to harry more worthy plants. Its presence in lawns is perhaps the most annoying of all, for digging it out without disfiguring the turf is not easy. For destroying deep-rooted ones an Asparagus knife is a valued ally.

A more pleasant activity is the making of cuttings from Climbing Roses. If taken now from wood of last year's growth, set four inches deep in shaded soil, well watered and covered with preserve jars, they will root in a month or so.

## SECOND WEEK

AS this is being written, the Eastern States are enduring a spell of hot, dry weather which has made the generous use of the hose a real garden necessity. The situation recalls the fact that August often brings even longer periods of such trying conditions, emphasizing the fact that, when artificial watering has to be resorted to, you should do a good deal more of it than most people suspect. It takes a really copious application to carry down to the important deeper roots.

All through the summer our native Ferns continue their infinitely varied display of luxuriant green, maintaining their full beauty not only in their natural haunts but also in those garden nooks where conditions have been made favorable for them. Unlike some other plants, they can be moved as successfully now as at any season, and many species are so plentiful that there need be no scruples about collecting them from the wild. Their garden possibilities are well worth investigation.

This month is an excellent time for setting out a Strawberry bed in some sunny spot where the soil is fairly sandy in character and quite rich. Pot-grown plants bought and set now will produce abundantly next year—100 of them can be depended upon to yield twenty-five or thirty quarts of fine berries if of good varieties and properly handled. This number of plants will occupy a space equivalent to 8′ x 25′.

Along about now it will pay you to look over the Dahlias and make sure that they are adequately tied to their stakes, for with the height and heavy foliage which they have attained they are more than ever subject to breakage.

## THIRD WEEK

AS mid-August passes, the time arrives for planting evergreens of the coniferous as well as broad-leaved type. Unlike the deciduous trees and shrubs, the evergreens must go into the ground well before autumn sets in, for it is essential that they develop and establish new roots before growth ceases in the autumn.

To insure the formation of these new roots, the soil must never be allowed to dry out. At least once a week it must be well saturated to the full depth of the root area, either by rain or with water artificially applied. This is not a program for a few weeks, only; it is to be adhered to right up to the time the ground freezes hard.

This August sun may be a rather vigorous enemy for smaller things than evergreens. It is likely to prove especially hard on young perennials which have just been transplanted from the flats where they have been growing from seed, so the prudent gardener is prepared to shade these plantlets for a few days after setting them out. Where there is no natural shelter provided by trees or other large objects he will invert an empty berry basket over each young plant or possibly stretch cheesecloth on a frame a few feet above the ground so as to intercept the sun's rays during the hottest part of the day.

At least half of gardening is preparing for future results, after all; the planning and most of the labor must be done away ahead of time. This is why one not only plants spring-flowering bulbs months before they are to bloom, but even finds advantage in placing his orders for all sorts of plants well ahead. Today is none too soon for sending in even the last of these orders for fall delivery.

## FOURTH WEEK

PEONIES and Roses are, properly speaking, plants which ought to be so set in the beginning that they won't need to be disturbed for several years at least. Both are frequently planted in the fall and both deserve to have their beds made up thoroughly weeks ahead of time so that the soil will have a chance to settle back to normal level. To those who contemplate setting out either of these flowers this autumn the advice can be given to dig deeply, dig well and dig now.

All of which reminds us of that other close ally of successful soil, the compost heap. It isn't enough just to pile up leaves, garden refuse and so forth and let them rot away undisturbed, for quicker and better results will be gained by turning the pile over every month or so. A regular spading fork is the best implement for this work, for its tines will easily penetrate the mass.

It is not generally known that one of the best ingredients for a compost heap is the general contents of the kitchen garbage pail. If this stuff is mixed in with the rest of the compost it rapidly decomposes into rich humus, especially if some soil is incorporated with it. Another useful plan is to bury it in trenches between the plant rows in the vegetable garden where it will gradually rot away and provide rich feeding ground.

If the work should be rather slack this week it will be a good opportunity to unearth those masses of Narcissi which have become overcrowded after several years. When the bulbs have been brought to light they can be replanted in their new sites at once or held in a dry, shady place for a few weeks before going back into the ground.

*OLD DOC LEMMON SAYS—"When ye come to think of it pra'tical-like, I dunno why it is thet fishin' gits the holt on folks thet it does. Some ways, ye might lay it onto the fact thet the kinds o' fish it's the most fun to ketch—trout an' bass an' perch an' the like o' thet—are good eatin', but thet ain't the hull of it; if it was, ye'd ruther chase chickens, which hev a lot more solid meat onto 'em, an' less bones. No, there's somethin' more to it than just fillin' your belly with good vittles—somethin' thet kind o' feeds all the insides of a man from his skelp down. Take Enoch, for instance:*

*"Enoch he was a trout, an' when I say trout I don't mean no shiner. He was two foot long if he was an inch, an' I reckon he weighed all o' six pound. Ev'ry fisherman in the township knowed him an' the big hole he hung out in where Birchy Holler Brook runs under the footbridge at the end o' Long Medder, an' I reckon the knowin' warn't all on their side; the way Enoch acted, he could reco'nize Ed Roswell an' Jem Taylor an' the rest of us without hevin' to look twicet.*

*"Wal, I dunno how many year it was thet we tried to ketch thet old socker. He got to be a habit, like, same as tobacker; but it never done us no good, 'cept for the fun o' thinkin' thet mebbe next time we'd hang him proper. 'Bout oncet or twicet a season he'd take a-holt o' somebuddy's bait, dive for the roots o' the willer tree just below the bridge, an' snag the line. Mostly, though, he wouldn't pay no more 'tention than a hoss does to a woodtick. He knowed fishhooks better'n any human ever did.*

*"I got to feelin' right friendly with Enoch, finally. He allus played the game fair an' beat us ev'ry time—thet's why I fired one o' the hired hands who speared him with a pitchfork thet summer o' the Big Drought. A trout thet was as nigh human as him hed a right to be ketched fair an' honest or not at all."*

# Oh, the bouquet of a dainty CONSOMMÉ!

In Consommé, the French soup-chef meets a challenge worthy of his skill. At the formal luncheon or the brilliant dinner, the consommé must give an unmistakable note of nicety.

* * *

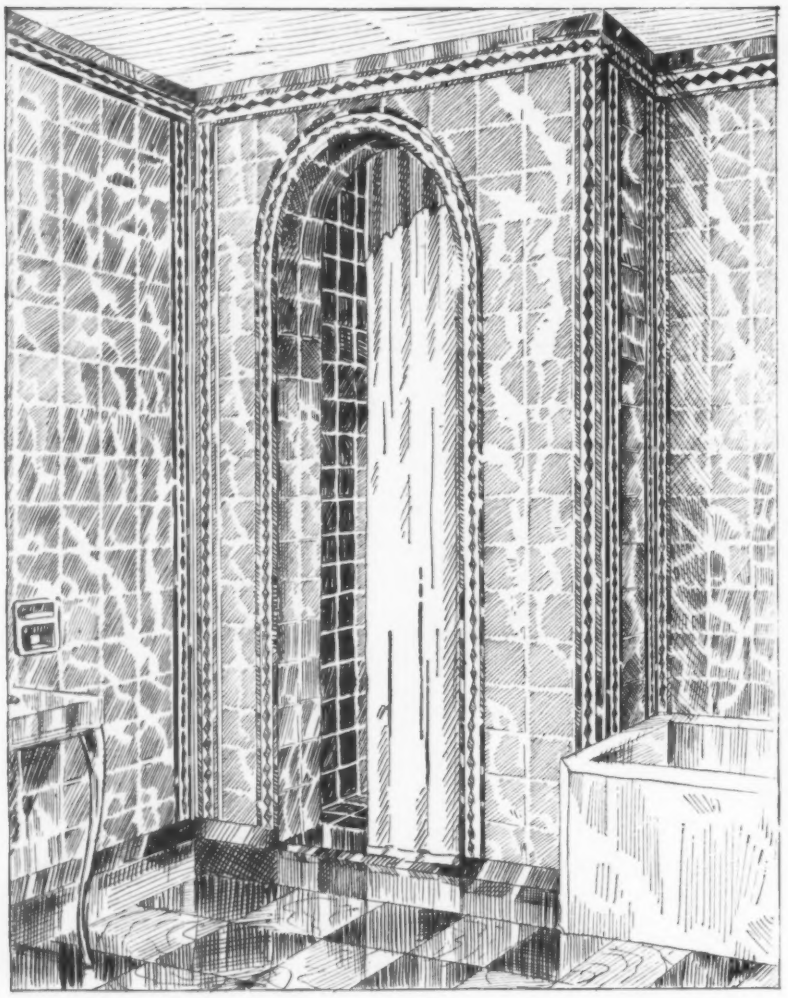
It is for this reason that the hostess has such implicit confidence in the Consommé blended by Campbell's famous French chefs. It is the rich liquor of choicest beef, clarified to a beautiful amber and delicately flavored with carrots, onion, celery, parsley and seasoning.

* * *

Blended to an exact and unfailing standard, Campbell's Consommé supplies just that ingratiating flavor and wholesome encouragement to appetite and digestion which a clear soup should always give. 12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET



## Beauty, color and design in *enduring* CHROMITE walls

MODERN CHROMITE tiled walls for bathrooms and kitchens offer unequalled opportunities,—permanent, beautiful, rich color effects, yet lustrous, smooth, flint hard surfaces.

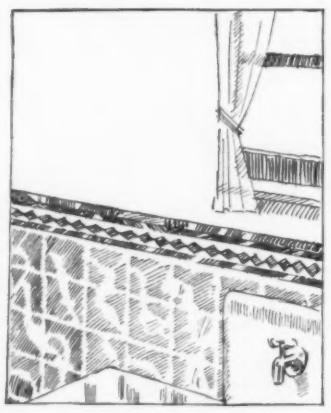
The wealth of superb two toned color selections, combinations and designs presents real opportunity for true individuality,—found only in CHROMITE.

CHROMITE will not crack,—is easily, quickly and perfectly applied. A bath of water removes the effects of time, leaving your CHROMITE walls glisteningly colorful —again just like new.

—and the surprise of CHROMITE is its moderate price which encourages its use generously in many parts of the home . . . it is cemented to the wall in sheet form.

Before you build or re-decorate, it will pay you to be fully informed about CHROMITE.

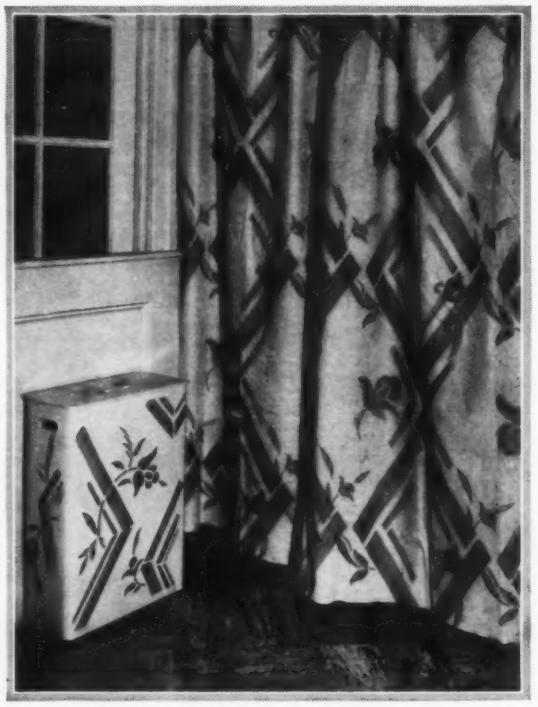
*An illustrated CHROMITE booklet will be sent on request.*



# CHROMITE

**"For walls of permanent beauty"**

**CHROMITE CO., Dept. M 228 North La Salle St., Chicago**

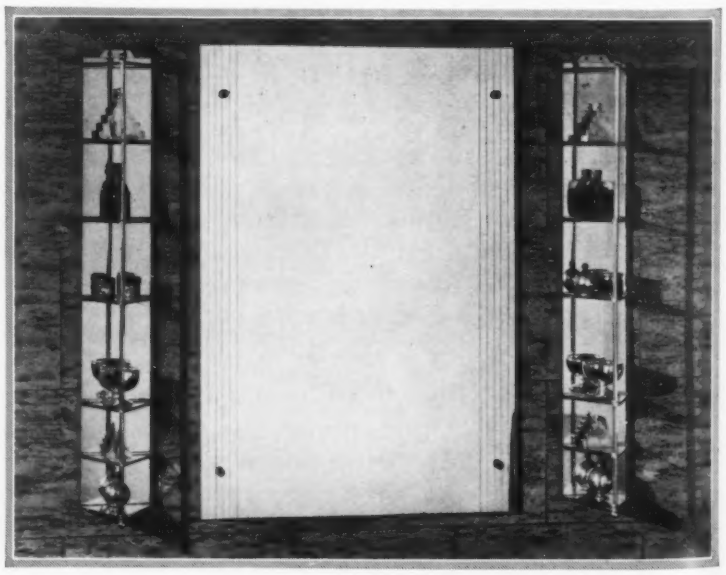



*Rubberized cotton in a modernist flower and lattice design makes this shower bath curtain which is accompanied by a matching clothes hamper. Available in various blends of blue, green, orchid or yellow. R. H. Macy & Co.*

## TO ENLIVEN THE BATHROOM

*This flower design in tan, brown and orange adorns a pure silk processed shower curtain. B. Altman & Co.*

*An unusual sea shell bathroom paper is lavender, rose, peach and yellow on chalk blue. Katzenbach & Warren*



*An economical arrangement for a small bathroom utilizes an unframed mirror and narrow triangular shaped shelves of crystal and mirror. Designed by George Sakier*

# Choose YOUR STERLING *as you would choose a home!*

DAYS and months, often years, go into the planning of a home. Gardens and gables, floors and flowers, a thousand and one all-important details must be studied and discussed, arranged and re-arranged, so that eventually a fine harmonious whole may be achieved.

For, after all, a home is scarcely a passing fancy. Usually, it is the choice of a lifetime, and as such, should be a unified expression of your own ideas and desires—a lifelong setting for your own particular personality. Each chair, each table, each meticulous appointment should reflect the spirit of your home—should harmoniously merge into the lovely ensemble you so carefully plan.

Your silver tableware, particularly, must be chosen with exacting care, for Sterling, too, is the choice of a lifetime. It must be of lasting design and fine craftsmanship, obviously. It must be of perfect balance and generous weight. But over and above that, it is important that your Sterling Tableware be so designed that it blends with and enhances the dining-room surroundings in which you will enjoy so many delightful hours.

No matter what the spirit of your dining-room—Colonial, Early English, Georgian, Pennsylvania Dutch, Mediterranean, Modern American—there is a pattern in "TREASURE" Solid Silver which will harmonize perfectly. Each "TREASURE" pattern is inspired by the lasting beauty of exquisite period design. Each is authentic in feeling, modern in execution. As for craftsmanship—the immortal Paul Revere, himself a silversmith of glorious repute, would indubitably approve the faithful workmanship of "TREASURE" craftsmen.

A letter, telling something of your choice in dining-room decoration, will bring prompt descriptions and illustrations of a Sterling Service in perfect keeping. Also the name of an excellent jeweler near you who can show you these lovely "TREASURE" patterns in actual silver. Write us to-day—there is no obligation.

ROGERS, LUNT & BOWLEN CO., *Silversmiths*

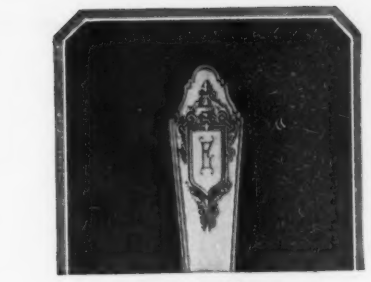
*Creators of Distinctive Tableware*

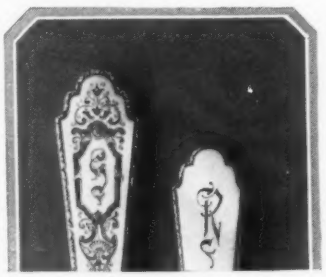
GREENFIELD, ' ' ' ' MASSACHUSETTS

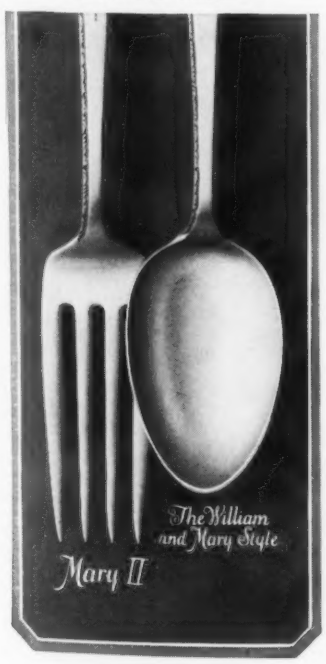
*Member of the Sterling Silversmiths Guild of America*

"Treasure" Solid Silver

STERLING 925/1000 FINE







ROBRAS 20-20's installed in the interior wall in the residence of Henry S. Drinker, Esq., Marion, Pa.

# HIDDEN HEAT Means Heat from Within your Walls

## ROBRAS 20-20 Radiators

IN YOUR HOUSE there is wasted space between the walls. Wasted because a small amount of it would hold all the ROBRAS 20-20 Radiators necessary to give you adequate heat throughout your entire home. No longer need old-fashioned *out in the way* radiators be tolerated.

ROBRAS 20-20's would go in between the studding of interior or exterior walls. They would be out of sight and out of the way, because their unique design cuts their size to 20% the size of equal old-fashioned radiators. They are made of brass. They cannot rust or corrode. Freezing doesn't harm them.

Remember that with the radiators in the wall, curtains can be hung straight from valance to hem. Furniture can be arranged as you want it. No dust can be flung up to soil curtains or wall paper.

A booklet "Proof of the Pudding," has been prepared to show you the ingenious ways in which ROBRAS 20-20 Radiators can be used; in staircases, under French doors, and in many other places.

Send us your name and let this booklet inform you on HIDDEN HEAT.

**ROME BRASS RADIATOR**
CORPORATION

*1 East 42nd Street*
*New York*

Everywhere in fine homes ROBRAS 20-20's in the wall, out of sight and out of the way are taking the place of ugly old-fashioned radiators.

H&G-8-29

*The mantel in this room with silver walls is blue with mirror insets. The modern painting has a silver ground and a mirror frame. Chamberlain Dodds was the decorator*

# MANTELS AND ARRANGEMENT

(*Continued from page* 59)

now excellent reproductions of all period types, there is no excuse for ugly or inappropriate fittings.

To say just what you should put on your mantel is, of course, futile without knowing the particular room and family the mantel serves, but a few notes of warning may be sounded on general principles. Avoid all tendency to clutter a mantel—either by excessive ornamentation at the time of decorating, or afterwards by making it a repository for family odds and ends. In the effort to find relief from the clocks and candlesticks so long wedded to mantel shelves, all kinds of meaningless objects find their way thereto. This gives a confused look that at once destroys balance and symmetry. After all, simplicity has a sounder value than any other expression, and it is better to err on the side of restraint than to indulge in a flurry of over-accentuation.

Seldom one sees a single work of art placed on a mantel shelf. Why? Possibly because a room is usually evolved in this sequence of processes—architectural form, construction and interior finish, furnishing and decoration; paintings, sculpture and *objets d'art* coming last, often after the house is built and has been lived in. Suppose the opposite were adopted and one started from the acquisition of a work

(*Continued on page* 106)

*An early American room in the Museum of Fine Arts, Boston, shows an interesting overmantel treatment of paneling with inset drawers*

**THE WORLD MOVES ON . . . And we're moving with it, keeping pace with the times, even ahead of the times. To offer better facilities and the most complete of modern service, three of the country's leading jewelers and silversmiths have merged—**

**Black, Starr & Frost, Fifth Avenue, New York**

**Gorham Company (Fifth Avenue Store), New York**

**Spaulding & Company • • Chicago**

**The 48th Street store (Black, Starr & Frost building) is at present being re-designed and expanded, and by October first will be the headquarters for the merged Fifth Avenue institutions.**

**In this great merger . . . the same personnel, the same management will continue. Our old friends, and our new friends will find the most up-to-date equipment . . . and increased facilities, which offer wider stocks and greater buying opportunities.**

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# *Only* a millionaire

could own the original of this Palace Garden Rug, but you, with a taste for the beautiful and unusual and a "middling" purse may easily have a duplicate of it. In Bengal-Oriental rugs we give you not only a thoroughly Oriental appearance in texture, design and coloring, but we give you substance—the rug is half an inch thick and compactly woven; the fringes are the warps of the rug, hand knotted by deft fingers just as Oriental fringes are hand knotted.

The price for a Bengal-Oriental, 9 x 12 size, is less than $200.

PALACE GARDEN
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Send only 10 cents . . . We will mail you a portfolio of color reproductions of rare and beautiful Bengal-Oriental rugs James M. Shoemaker Co., Inc., 119 West 40th Street, New York

# Bengal-Oriental Rugs

THE HOUSE OF SHOEMAKER—TWENTY-THIRD YEAR

*This arrangement for a man's mantel is both decorative and practical. The pewter jars hold tobacco, while cigarettes are kept in the inlaid wooden box*

## MANTELS AND ARRANGEMENT

(*Continued from page* 104)

of art so strong in its appeal that it is desired not only as a possession, but as a companion. Could anything be more delightful than to take such a picture, piece of sculpture or whatever it might be, and make that object the dominant spirit of the room, placing it on the mantel and building the decorations around it? The mantel would then become a frame as the setting of a jewel, the entire room its background, the furnishings reflecting something of its beauty, the whole permeated by its message. All the disappointment of an inadequate setting for such a cherished possession, all the struggle of trying to weave together utterly unrelated things to form a worthy background for it, would be avoided if the search for such a treasure were begun with the inception of the plans for the house. There may be those who are fortunate enough to "pick up" just the right thing, but the right thing in these circumstances is rare indeed.

Last and by no means least is the important question of lighting. Study the various lighting effects on a picture or mural; in some instances a picture is enhanced with lights placed above it, others with the illumination coming from below. Lights well above a mantel throw radiance down on a picture; lights placed low on a mantel will perhaps throw direct illumination on the picture, but cast a deep shadow on adjacent objects.

Lighting can of itself be immensely decorative. Charming effects can be achieved with light shining through a few clear crystal ornaments placed in front of a bulb to such an extent that the fixture is unnoticed.

Whatever may be our medium, however far we may soar towards the heavens in our skyscrapers, one atavistic gesture we carry with us—our attachment to that "hole in the floor" and all that it signifies.

## THE JEWELRY OF THE HOUSE

(*Continued from page* 96)

mens of domestic hardware to be found in many houses of modest type built in America and England during this period are convincing enough in themselves. No matter how simple the house, nor how simple the knobs, pulls, locks and latches, they almost invariably show on the part of those who designed them an appreciation of subtle form and consistent technique comparatively rare nowadays.

In the domestic metalwork of the 17th and 18th Centuries we can also see both a nice sense of metal color and a happy faculty of combining two or more contrasting metals in the same piece of hardware. Furthermore, we discover a sense of fitness in the relation of the kind and color of the hardware metal to the type and color of the woodwork.

The accompanying examples of 17th and 18th Century English, French and Italian hardware are, for the most part, of somewhat ornate appearance though, in reality, not a few of the locks shown are of simple structure and straightforward contour, their grace and rich effect depending altogether upon a decoration of engraved patterns. Some of the brass box locks are conspicuously unpretentious.

As to the materials employed for this old hardware, besides brass, we find iron either cast, wrought, chiselled or chased; and steel, chiselled, wrought and fretted. For the further enrichment and interest of the materials and the devices they presented, both gilding and color were occasionally used. The gilding might be parcel or complete. Sometimes parcel gilding appeared with excellent effect on an iron or steel ground and gave just the needed accent to a bit of chiselled, pierced or engraved ornament. Color, in the form of red or black lacquer, likewise produced agreeable contrasts and points of emphasis on a ground of engraved or chased brass.

Plain brass box locks, similar in form to some illustrated, are still made and can easily be obtained. Patterns can be engraved or chased on them according to fancy, and the decoration ensures a degree of elegance and individuality otherwise unobtainable. Even when interior woodwork is nothing out of the ordinary, it is worth while to remember that well designed and decorated hardware can give a distinction to the setting that nothing else will.

# Notes from the Social Register of SOLID SILVER

PINE TREE . . . *whose "family crest" appears on the back of every piece. Today, this pine tree image signifies just what it did so long ago, when, on every Pine Tree Shilling, it was a symbol of genuineness — of* solid silver.

MINUET . . . *belonging, inevitably, to America's "first families". Its spirit is the very spirit of that quaint old dance — the Minuet. Its scroll pediment topped the finest doorways and highboys of the Colonial period.*

TRIANON . . . *a blending of two immortal strains — the Grecian and the French. Here is classic simplicity, relieved by a lighter touch inimitably French. In* Trianon . . . *the queenly beauty of the Grand Trianon.*

FONTAINE . . . *whose "family tree" dates back to the old French court of the Louis'. One sees in its beauty the magnificence of the French Renaissance, to which Pierre Francois Fontaine contributed so much.*

WEDGWOOD . . . *a pattern whose proud lineage is easily guessed. For every delicately wrought detail, every feminine curve, reveals this beautiful silver a direct descendant of the glorious Wedgwood pottery.*

PRICES? Decidedly modest. 6 teaspoons are $11.00 to $12.50, varying with the pattern. A 26 piece starting set (4 dessert knives, 4 dessert forks, 8 teaspoons, 4 salad forks, 4 bouillon spoons, 2 tablespoons) is $73.35 to $90.00. A matching tea and dinner service is to be had in each of these patterns.

*Learn of the easy new way of purchasing International Sterling* under the Sterling Silversmith's Guild Purchase Plan. Ask your jeweler for details.

*What pieces* will you need first? The progression from a beginner's set all the way to an elaborate service is discussed in the most helpful of silver booklets — "Correct Table Silver — Its Choice and Use." It shows various International patterns, with lists of pieces and prices on each. Send 25c. Mail the coupon now.

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FINE ARTS DIVISION INTERNATIONAL SILVER CO. MERIDEN, CONN.

# Reproductions from the most picturesque period in American home life..

**THE early 17th century in America was marked by little display of wealth. A few families, the Hancocks, Faneuils, Cuylers, Carters, Beverlys, and the Morrises maintained elaborate establishments with furnishings bearing the European influence.**

**However, the great majority of people lived in simple, rugged cabin homes made picturesque with home-made furniture. It is to the reproduction of these types that Stickley shops are dedicated.**

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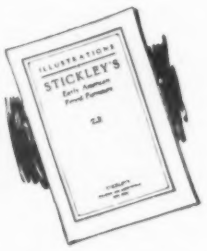



*Write L. & J. G. Stickley, Fayetteville, N. Y., for your copy of the attractive Stickley Booklet "H", mentioning the magazine in which you saw this ad.*

DROP-LEAF
TABLE
5004

*Early American*
BUILT BY
STICKLEY
OF FAYETTEVILLE

*A Gimson chair made on simple, straightforward joinery lines with a lattice back very subtly treated*

## ERNEST GIMSON'S FURNITURE

(*Continued from page 69*)

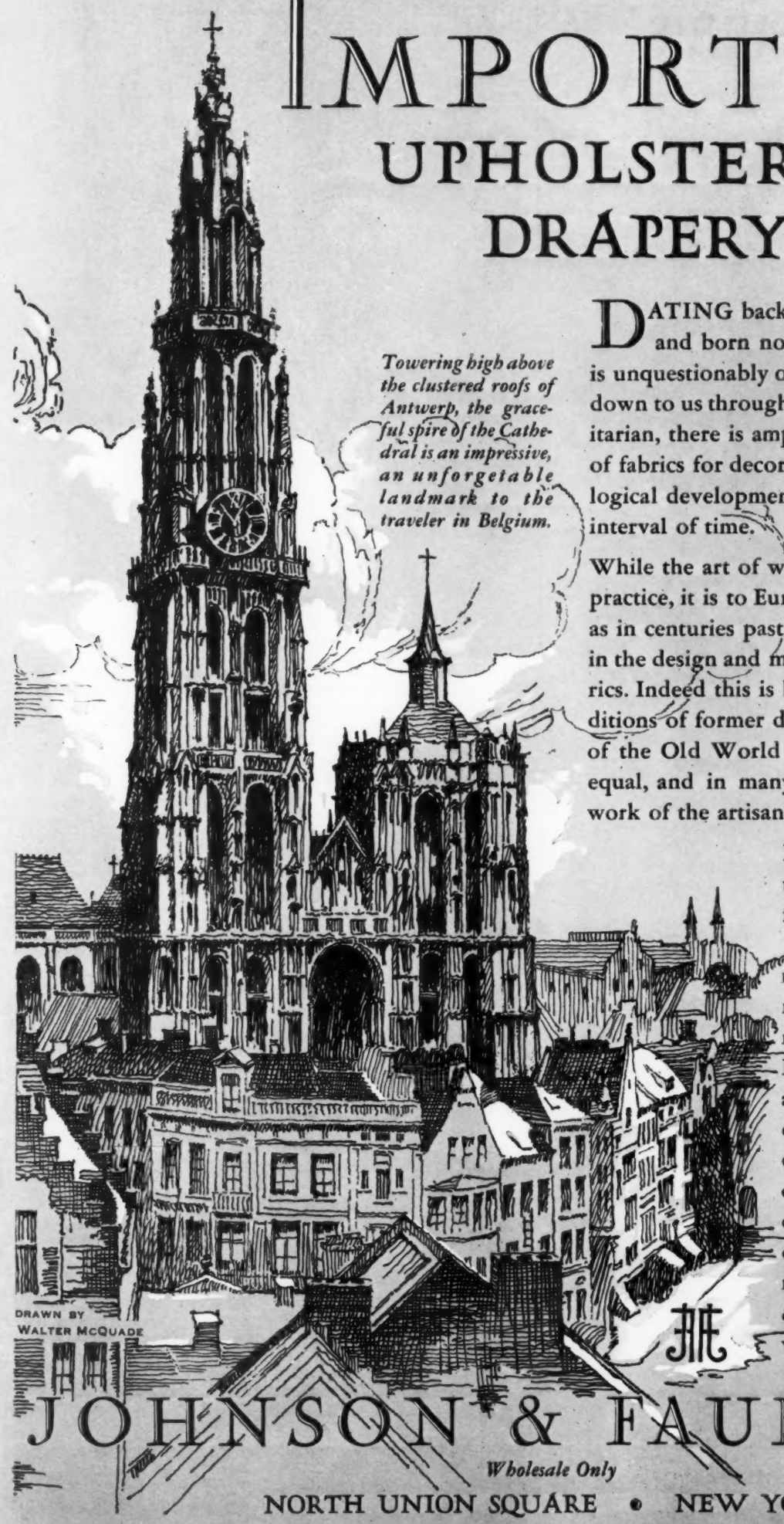
Sapperton, a mile away, where Gimson built himself a cottage. At the same time Earl Bathurst lent him Daneway House for workshops and showrooms. In this, one of the few medieval Cotswold houses that had escaped the hand of the restorer, the three friends built up a new tradition of craftsmanship without talking about it. Theirs was the gospel of work. Gimson was of that rare type that seems to understand all the implications of materials and tools. To one of his friends, Alfred Powell, like-minded with him, still happily making fresh conquests of ceramic beauty, Gimson's chief smith said that he found it hard to believe that Gimson had not been a smith himself. William Morris used to say that he would undertake to teach any street Arab from a London pavement to be an artist in six months, and' it was no idle boast. Gimson had the same faculty of arousing in the men who worked for him that mingled skill and enthusiasm which alone yield the finest work. He was not only, or even especially, a great designer or a great craftsman; he was a great human being and the human quality came out in the work he inspired.

So much by way of giving some

(*Continued on page 110*)

*Chest-type of bureau on stand, belonging to Mervyn Macartney. A good example of Gimson's personal touch in inlay*

# IMPORTED
## UPHOLSTERY *and* DRAPERY FABRICS



*Towering high above the clustered roofs of Antwerp, the graceful spire of the Cathedral is an impressive, an unforgetable landmark to the traveler in Belgium.*

DRAWN BY WALTER McQUADE

DATING back before the dawn of history, and born no doubt of necessity, weaving is unquestionably one of the oldest arts to come down to us through the ages. At first strictly utilitarian, there is ample evidence that the making of fabrics for decorative purposes followed as a logical development after a comparatively brief interval of time.

While the art of weaving is of almost universal practice, it is to Europe that we must turn today, as in centuries past, for the highest achievement in the design and manufacture of decorative fabrics. Indeed this is but natural, for the noble traditions of former days are ever in the thoughts of the Old World craftsman, inspiring him to equal, and in many cases to surpass the finest work of the artisans of bygone times.

Established more than a century ago, Johnson & Faulkner for generations have been importing Old World fabrics to meet the most exacting requirements of the decorative trade. From France, England, Belgium, Germany, and Italy come tapestries, brocaded silks, velours, damasks, embroideries, friezes, velvets, chintzes, printed linens—indeed, every fabric used in home decoration. Whatever material may be desired, Johnson & Faulkner can supply in a wide range of choice.

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*Each glass is painted in natural colors—a cunning little white Perch on the one illustrated—a Salmon Trout on another—a Carp on a third. No two alike—12 in a set—$48 a dozen—delivered anywhere in the United States.*

THE Patrons of Plummer's will be delighted—but not surprised—to know that these exquisite Hock-Glasses are made "Exclusively" for us by one of the foremost glass-makers abroad.

We suggest them as a superb addition to the service of a lover of the field and stream.

But—whether chosen as a gift, or for your own service, they will carry the distinction of not being duplicated in America—except through Plummer's.

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For the lover of Antiques we have a special floor.

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954 Chapel Street

HARTFORD, CONN.
36 Pratt Street

*Gimson was a pioneer in the bringing back of the rush-bottom chair with the turned spindles*

# ERNEST GIMSON'S FURNITURE

(*Continued from page* 108)

slight picture of the man, but what of his furniture creations?

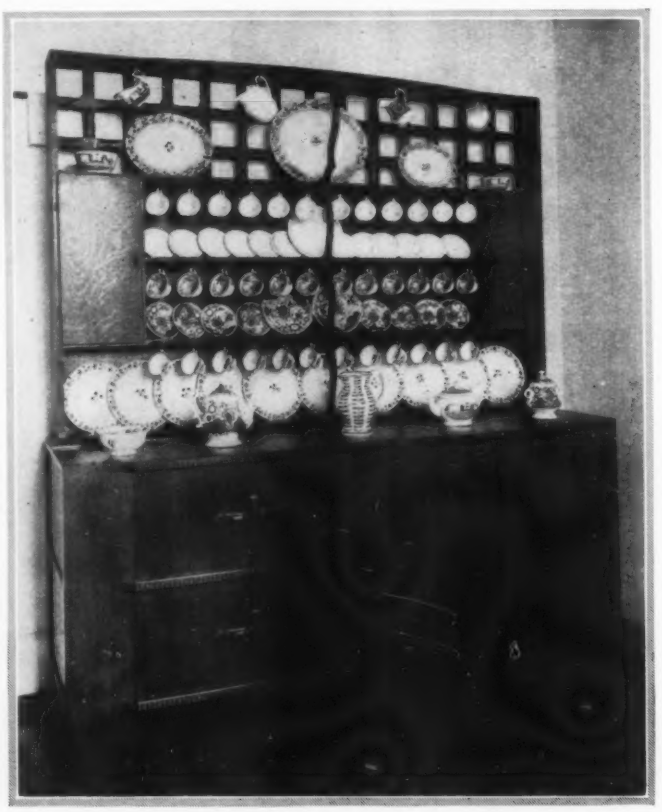
Steeped as he was in the knowledge of the old, loving ancient things as part of the human heritage, glad to adopt a traditional form, if it still fulfilled perfectly its original purpose, he brought to design a wholly fresh mind, and in some regards he was an apostle born out of due time.

When he came to the problem, furniture design was dominated by worn-out conventions. Scraps of architecture, cornices and broken pediments, reminiscences of George This and Louis That—these were the stock in trade of the designer. Gimson seems to have started with the simple premise that the loveliest thing about furniture is that it is made of wood. He set himself the task of letting wood reveal itself; he invented forms, simple unforced shapes, that made that possible.

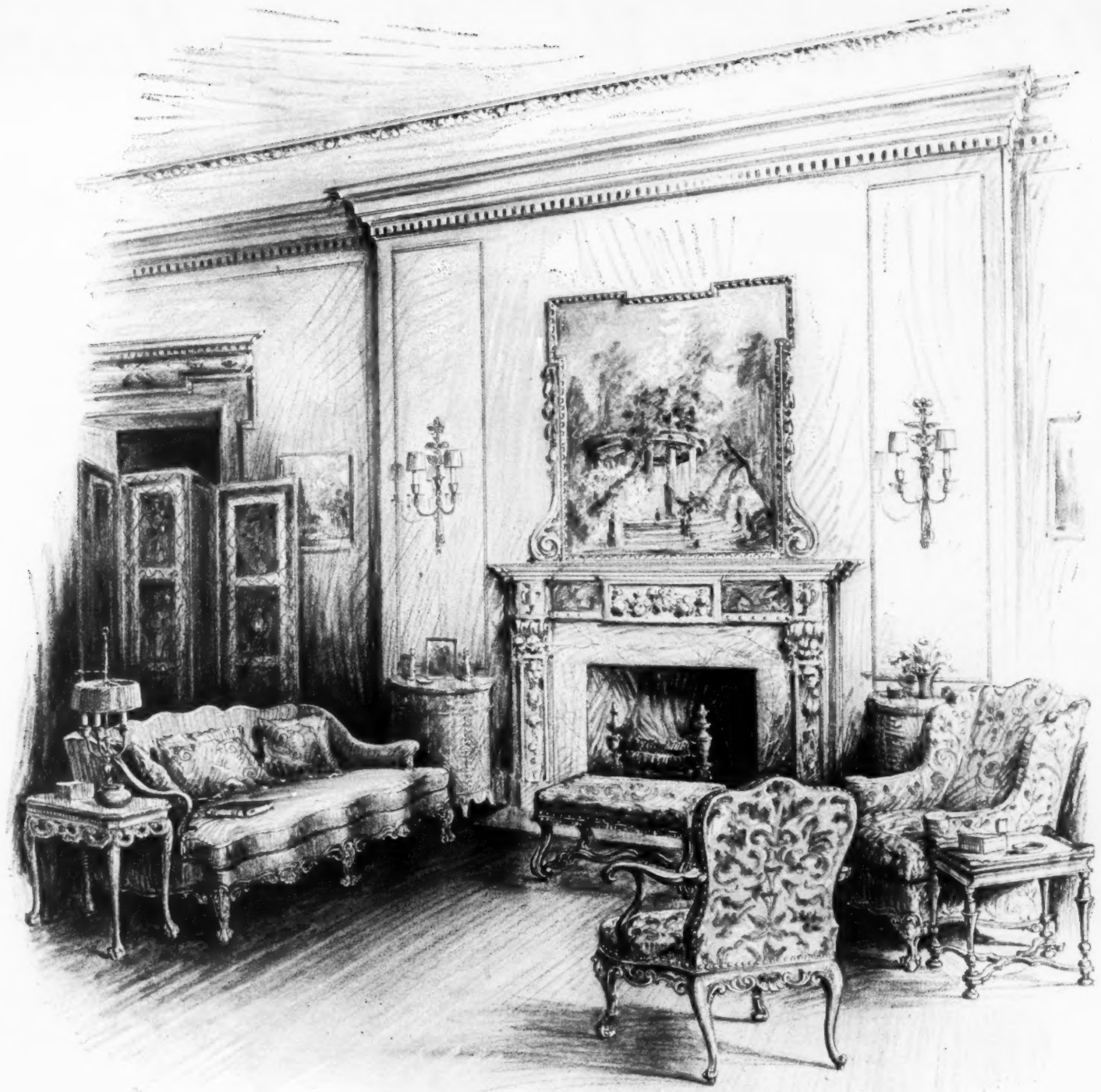
In order to emphasize that character of beauty he played with a wide range of woods, colored them, inlaid them with rarer woods, with ivory and shell, but always in forms that were pertinent to wood and reasonable. Above all he seems to have rejoiced in large plain surfaces, and was always economical in the use of curved moldings.

When William Morris and Philip

(*Continued on page* 114)



*A characteristic oak dresser in the Gimson manner, left clean from the tool, its lattice frieze chamfered like the old English wagon*



*The dignity of an Early Georgian interior has been interpreted here for a New York co-operative apartment.*

IN recapturing the spirit of olden times, it is quite possible to create an environment which is *livable* as well as interesting . . . permitting, withal, free expression of one's predilection for color and other details which endow a room with a touch of personality.

¶ Surroundings which suggest the culture of a leisurely age, the abiding charm of Old World associations, are vividly portrayed in some thirty-odd completely appointed interiors composed in these Galleries.

¶ As a source of inspiration to one in quest of decorative ideas, these gracious rooms are unique — both in the utter absence of the commonplace and the broad scope of the presentation.

# New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

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CABINETMAKERS ~ DECORATORS ~ ANTIQUARIANS ~ ARCHITECTURAL REMODELING

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M. Lee Marshall

*"Faith in American Industry is constantly revived by its remarkable achievements. Since the invention of the first balloon tires, I have had my cars equipped with them. I now ride on Miller Deluxe Balloons with even greater security. It is truly a wonder balloon."*

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Chairman of the Board
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Largest baking company in the U.S.

*The new Miller Deluxe 6-ply Balloon pictured below is a new super-type tire for those who demand the utmost freedom from blowouts and punctures. It is built to give extra long mileage and to withstand the roughest service.*

AMERICAN industry—more especially the tire industry—has seen no more remarkable achievement in a decade than the bringing to perfection of the pioneer super-tire—the Miller Deluxe Balloon.

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*"It is truly a Wonder Balloon."* What words of ours could carry the force of that statement from a user who knows from experience?

*A wonder*—because users usually receive from this amazing new tire *double the mileage of ordinary balloons.*

*Wear that defies punctures.* Due to its 50% heavier tread you ought never to puncture this tire from ordinary causes.

*A wonder*—because you will drive it as long as you are likely to keep your car, and, regardless of speed, road, or driving condition, it will live up to its promise of extra mileage, extreme durability, freedom from puncture and slow tread wear. Actual tests have proved it.

*A wonder*—because even the most beautiful car built becomes *more* beautiful when equipped with Miller Deluxe Balloons.

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*Willing years of patient artistry are often gladly devoted to a single piece of rare and exquisite lace*

Quality craftsmanship is a generation-old ideal at the Packard factory. There skillful and highly trained workmen are aided by the most advanced methods and specialized machines to accomplish their best.

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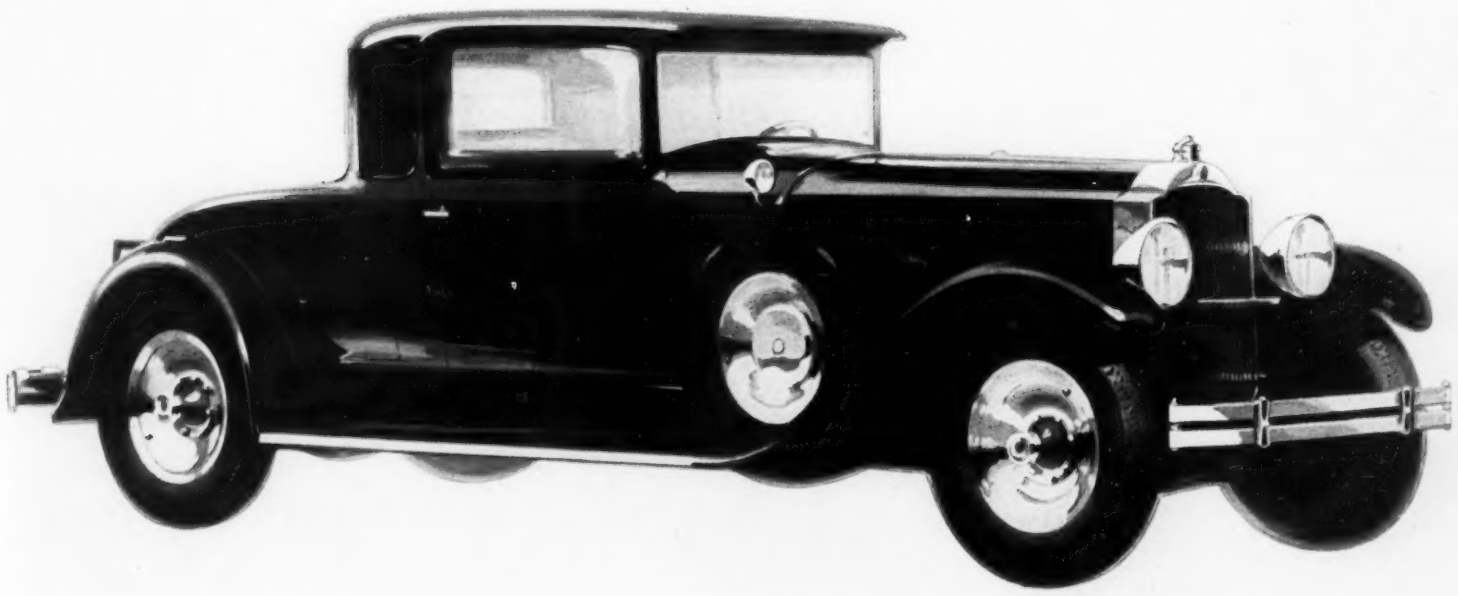
In such an atmosphere of quality tradition Packard workers have found that personal ideals of excellence in craftsmanship are encouraged, not sacrificed—and Packard has found that finer cars result.

ASK THE MAN WHO OWNS ONE



*All the vividness of summer seashores faithfully recorded by Kodacolor Film*

# *Beautiful Movies in Natural Colors...*

## now YOU can make them!

FOAM-CRESTED waves of emerald green beneath an azure sky. A beach of dazzling yellow sand. Gay groups of bathers in multi-colored array. Well-tanned complexions. Cheeks aglow with healthy color. Happy, carefree smiles.

You can catch it all—exactly as you see it —*in action, in color!* Every gesture—every twinkle of an eye—every coloring of features, costumes and surroundings, from the deepest shades to the most delicate tints . . . can now be realistically preserved in movies.

For today Kodacolor, the new, sensational Eastman achievement, makes it possible for you to take full color movies as easily as those in black and white. It provides you with action records that are not only true to life, but gloriously beautiful as well. It enables you to film your children, your parents, your home, your friends—in the full, natural colors of life itself.

So miraculous, so ingenious does this seem that no one could blame you for supposing that full color movies are difficult to make. But actually, they're so simple that anyone can make them.

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As in every other Eastman development, simplicity has been made the keynote of this modern miracle. The same Ciné-Kodak (*f*.1.9 lens with B or BB model) that takes black and white movies, takes color. The same Kodascope (model A or B) that projects black and white, projects color. You simply use the Kodacolor Filter and Kodacolor Film when making or projecting Kodacolor.

*Ciné-Kodak BB—the last word in home movie equipment.*

To take movies with a Ciné-Kodak, you simply press a lever. Then send us the film for development, the cost of which is included in the price you pay for the film. It comes back to you all ready to show.

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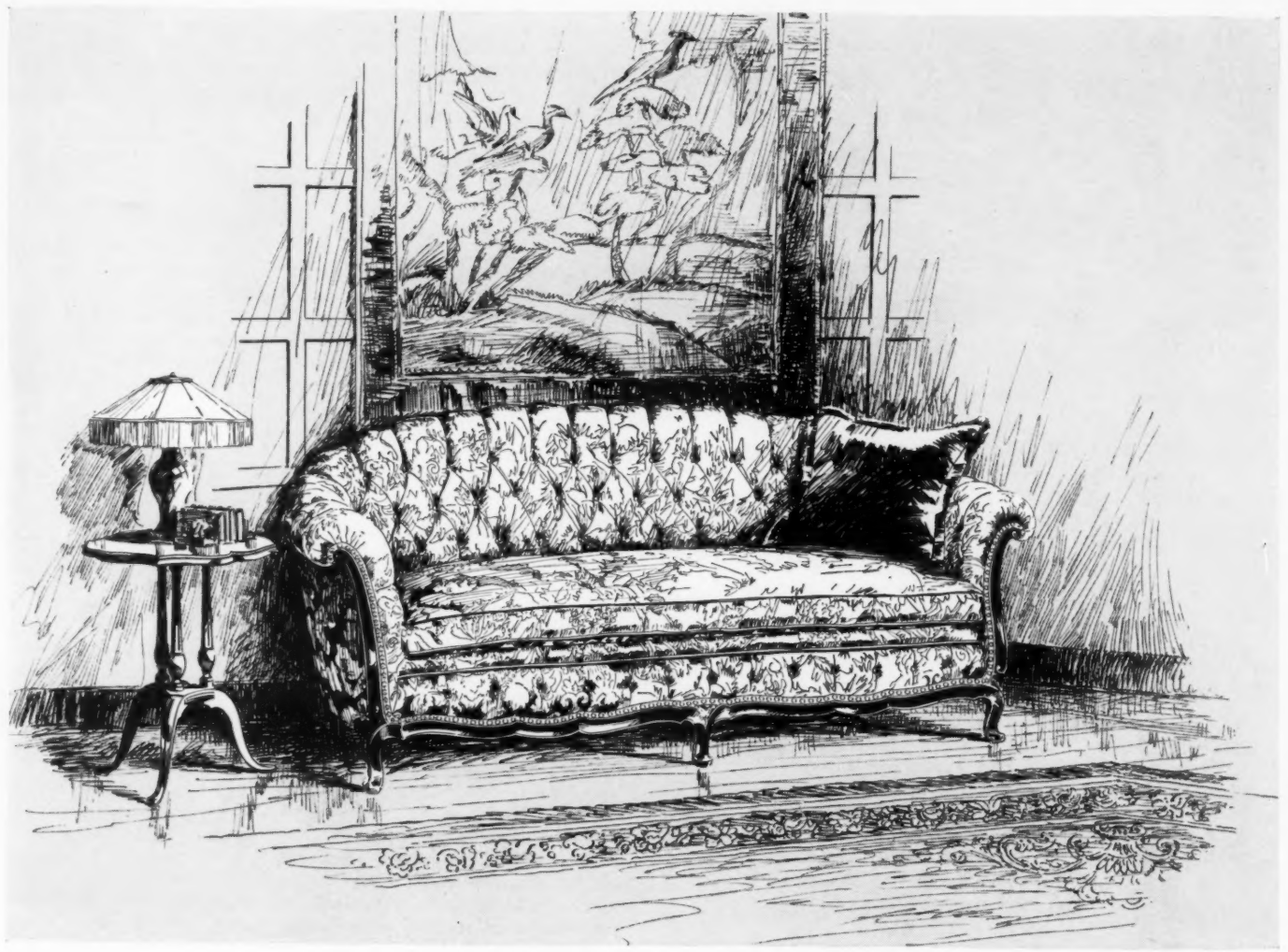
Inset in every Berkey & Gay piece—your protection when buying—your pride ever after.

# ANNOUNCING

## THE FIRST SHOWING OF BERKEY & GAY FURNITURE FOR THE LIVING ROOM . . .



## *You Can Now Furnish Your Home Completely with Style Creations by* Berkey & Gay *Designers*

Now . . . and for the first time . . . a host of enchanting creations for the living room . . . by Berkey & Gay! . . . await your inspection in the leading stores . . . Exquisite pieces for here and there about the room . . . quaint, ornate or delicate things, where these effects are desired . . . and each piece inset with furniture's proudest coat-of-arms, the Berkey & Gay Shop Mark . . . See them, by all means . . . and see, too, the infinite array of suites for bedroom and dining room which Berkey & Gay have created for the Autumn showings . . . and which, with Parisian regularity, are accepted as criteria of the new mode.

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Berkey & Gay Furniture Company, Grand Rapids, Michigan: Founded 1853. New York Wholesale Showrooms, 115 West 40th Street

NEW PIECES

The Lightolier Galleries present a magnificent new collection of odd pieces which in their flavour and beauty have a tendency to uplift or complete almost any decorative scheme. The assortment is so varied and interesting that a review by decorators or their clients will disclose many opportunities for perfect selection.

LIGHTOLIER GALLERIES
569 BROADWAY ~ NEW YORK

# ERNEST GIMSON'S FURNITURE

(*Continued from page* 110)

Webb experimented with furniture in the early days of their association, the medieval tradition was still strong in dictating its form. Gimson seems to me to stand half way between those heroic pioneers and the makers of modernist furniture of today, and in some ways nearer the latter. His untimely death in 1919, when he was but in his fifty-fifth year, removed a man whose influence would have given a fine stability to those who, often unconsciously, are developing on the lines that he laid down with such modesty yet with much certainty. That he would have given his approval to many of the developments that we see about us today in France and Germany I do not believe, but the work of Sweden would, I think, have won his admiration. His influence might have stabilized and advanced the work of the more thoughtful furniture men of today in England, though his great simplicity and unfailing reserve would have prevented him from exercising any conscious leadership.

The illustrations that accompany this brief sketch of a significant Englishman are chosen from a full record of his work that I have in my possession, fuller than is given in the memorial volume published in 1924, and they are all of them taken from among examples not there shown, save in just one instance.

### THE WOODS

Gimson must, I think, have prepared to work in solid wood, but something like a tenth of the pieces he made were veneered. As he used Honduras mahogany for the carcase, the furniture was expensive. It is unnecessary to argue the case for and against the use of veneer; indeed, I do not think it worth arguing. There may still be people so Ruskinian in mind as to think that there is something insincere, almost immoral about covering a carcase of very ordinary wood with a thin skin of some rich timber of gorgeous figure and variety. If so, they must incur the cost of devoting any rare pieces of Nature's handiwork that come their way to the making of a single cabinet, and must foot the bill accordingly. I am content to share with others these lovely patterns by taking one shaving from the priceless log. To some extent it is an economic problem, and I would certainly much rather have a noble veneered cabinet at the price I can afford than a dull one in which the figure of the solid wood stirs in me no emotion of wonder or pleasure.

The veneering of furniture has become full of new possibilities during the last few years. The difficulty of it has always been that the carcase of solid wood had been apt to split or warp or twist, evil doings which bring about cracks and other faults in the veneer. But this menace can now be avoided. From the thin plywood, long associated with packing cases and the fretwork of the amateur, there has been developed a new form, the laminated board, which is made in thicknesses exceeding an inch. Its perfect stability makes it possible for it to be veneered without fear of subsequent failures. I feel sure that if Ernest Gimson had found ready to his hand such a material, a wood so transformed in behavior, he would have welcomed it with enthusiasm, not so much as a substitute for solid wood, but as a new means of making possible the safe display of rare woods of the loveliest figure, in veneer.

### AN INSPIRATION

However that may be—and my imaginings may be rejected without my argument being hurt—the character of much of Gimson's furniture is such that it may properly be taken as an inspiration for modern veneered pieces. The sideboard adorned with three dishes and the open bureau, amongst the illustrations shown with this article are pieces of a sort that have silently influenced the best English makers of the last twenty years to take a road along which the designers of the Continent are now pressing eagerly. Gimson was not in the least afraid of ornament, but he avoided any that was not strictly relevant, embracing only what he regarded as significant in relation to the material he was at the time handling. He was intensely modern in his economy of curves, using them only for obtaining gentle emphasis, and in his frank enjoyment of rectangular form. The furniture that I now illustrate may seem unsensational. It is, and I can use no more meritorious word in its praise. It is no longer novel, for when Gimson gave the seed, many were able to grow the flower. But just as the simplest among country flowers, when observed with a loving eye, are seen to present to us the essential elements of natural loveliness, so Gimson's furniture will be found to possess the great qualities that Walter Pater found supreme: blitheness, centrality and repose.

# WEDGWOOD

## Bideford—a New Pattern in Bone China

THE hostess who takes pride in her china will find keen delight in this latest pattern in Wedgwood Dinnerware. ✕ ✕ The compelling beauty of the design is enhanced by a treatment of bright, transparent enamel colors on a soft ivory ground. These brilliant enamels equal, if they do not surpass, the finest products of the Orientals in the heyday of Chinese Art, and give to this pattern a quality of distinction that is instantly appreciated. ✕ ✕ Before purchasing, look for the trademark *Wedgwood* under the Portland Vase.

*Upon request we shall be pleased to send you a copy of our illustrated booklet*

**Josiah Wedgwood & Sons, Inc.**
OF AMERICA

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*WHOLESALE ONLY*

Potteries: Etruria, Stoke-on-Trent, England

Mark on Jasper, Basalt, Queen's Ware, Etc.
WEDGWOOD

TESTS FOR INTELLIGENT PEOPLE No. 4

# Why be proud of a scallop shell?

Perhaps you've never linked the succulent fried scallops which often grace our bills-of-fare with the carved shell characteristic of Queen Anne furniture. The scallop shell was a symbol worn upon the cloak in the 16th century to indicate that the wearer had made pilgrimage to the shrine of St. James in Spain. It became customary for those who had merited the honor to commission a chair-maker to carve this lovely motif upon a chair, and thus the scallop shell found its way into furniture.

### *What is Burled Walnut?*

Just as a piece of sand in an oyster shell causes the formation of a pearl, just so some disturbance in the tree brings about the beautiful and rare markings known as burl. Burls were first used in the choice pieces of William and Mary and Queen Anne design.

### *When Should Headboards Be Framed?*

The beauty of burled woods in the headboards or footboards of a bed is greatly enhanced by enclosing the entire panel in a frame, but the craftsmanship involved is too difficult and too costly to be used except in connection with the very finest beds.

The headboard and footboard of the Danersk Hogarth bed are of genuine burled walnut, framed in solid walnut, beautifully molded. The traditional scallop shell is carved as part of the solid walnut frame.

This bed, made by the Danersk colony of Scotch and English cabinetmakers, exemplifies the fine craftsmanship found in all Danersk pieces.

Come and see the interesting displays at our showroom.

DANERSK FURNITURE

ERSKINE-DANFORTH CORPORATION

*Designers and makers of choice furniture*

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*LOS ANGELES:* 2869 WEST 7TH STREET *BOSTON:* 132 NEWBURY STREET *CLEVELAND:* 11129 EUCLID AVENUE

# ESSENTIALS OF CLOSETS

(*Continued from page* 74)

The home with butler's pantry has an ideal space for the storage of its damask and linen, under its long serving shelf. A series of shallow drawers will hold these alluring adjuncts to today's chromatic hospitality. Possibly the cupboard above the linen drawers will contain the table vases and decorations so that novel color combinations may be planned at a glance. The napkin drawers too are cut to fit, with removable partitions for ease in cleaning. Large dinner napkins in banded stacks of half a dozen, have their own section. Smaller compartments hold the less formal sizes. Always the linen drawers are shallow. For piled too high, the weight will have a tendency to break the creases and so shorten the wear. The demand for a supple weave in damask has been responsible for the introduction of a rayon thread into some of the new offerings, giving a pleasing silken texture.

Where table linen must be kept in a less specialized container or where it is necessary to adapt an understair closet or random cupboard to the storing of these treasures, the same principle prevails—that the linen be in low piles, easy of access and of rotation in use. And the wise owner will not yield too prodigally to alluring sales so that a too large supply will yellow and crack from too long keeping. She adapts her supply to her household and in planning for its storage realizes that "Order is the child of beauty and wisdom".

# OF THREE CONTINENTS

(*Continued from page* 66)

colored, plain or bordered; deep cut pile. Rubber—corrugated, perforated, semi-perforated; scrap rubber, scrap cord and rubber, or wire in chain weaves.

*Dutch:* Hand-knotted carpets made since 18th Century; machine-made since 19th Century. "Dutch Wool Carpet"—term for a 19th Century Ingrain.

*English:* Antique and modern, hand-knotted rugs made from 16th to mid-17th Century; revived mid-18th Century by Savonnerie weavers; Oriental, classic designs in Adam style. Elizabethan and Jacobean rugs dated and initialed; heraldic and other purely English designs. Damascus and Ushak types of Orientals imported for tables, windows, etc., as well as floors, from 15th Century. Modern reproduction of Oriental or European designs to order; one type of very heavy wool, pebbled surface effect. Modern machine-work. See Axminster, Brussels, Wilton and Morris.

*Felt:* Rugs with fiber matted instead of woven. Drugget—19th Century, felt rug, plain or printed design, used to protect carpet from wear or for summer rug; felted or woven.

*Fiber* and *Grass Rugs:* Porch and cottage types, American; paper fiber, rush, grass; plain or dyed. Belgian, cocoa fiber.

*Finger Rug:* Home-craft, English; woven like uncut velvet, the loops formed over the finger.

*Finnish:* Antique and modern *Ryijy*, peasant coverlet, rough shaggy wool pile, linen warp; primitive designs and colors; bright varied colorings. Modern reproductions and adaptations.

*Flemish:* Cut and uncut pile carpet made in 17th Century. Tournai famous for cut pile carpet, a type long known by this name on Continent. See Brussels.

*French:* Antique and modern, hand-knotted rugs and carpets of Oriental technique but French period and modernistic designs. Savonnerie factory established 1626; Aubusson, 1740. Machine-made rugs and carpets with cut and uncut pile, in period and modernistic designs.

*German:* Modern machine-made carpets, all grades. Modernistic designs hand-knotted. Modern straw mats, realistic or modernistic designs built up of small medallions, frequent irregular outlines, like bowl of flowers.

*Gobelin:* French tapestry manufactory where modern Savonnerie rugs are made.

*Grades:* 1. Hand-knotted rugs and carpets, American, Czecho-Slovakian, English, French, German. 2. Soft backed rug that folds like an Oriental, American. 3. Chenille rug and carpet, American and European. 4. Excellent imitation of Orientals—a *de luxe* grade of American make. 5. Wilton. 6. Machine imitation of hooked rug, in rug and carpeting. 7. Broad loom carpet—graded like Wilton, made into rug. 8. Axminster. 9. Wool Art Rug, flat or tapestry weave. 10. Miscellaneous—hand-made rugs, primitive, peasant, or home-craft: American—hooked, braided, rag, Navajo; African—Moroccan; Spanish—*Alpujarra;* Finnish—*Ryijy;* Swedish—*Rya.* Summer rugs of various materials.

*Grass:* See Fiber.

*Greek:* Antique and modern; old peasant rugs flat weave and coarse, dingy white, colored striped ends. Hand-knotting to order at Athens, Greek and Turkish designs. Chenille carpet manufactured at Sparta.

*Hair Carpet:* Modern, American; resembles very coarse Brussels weave, but larger loops; used in upstairs halls.

*Hispano-Moresque:* See Spanish.

*Hooked, Hook* or *Pulled Rugs* and *Carpet:* Antique and modern, American, especially from New England and Canada. Unique home-craft, strips of cloth pulled through burlap with hook, the colors forming patterns; ingenious variety in geometrical, floral, foliage, scenic, animal, etc. Modern reproductions and new designs, especially nursery and bathroom types. Machine-made rugs and carpeting, 27″ and 36″ width, seamed for large rugs.

*Ingrain:* Semi-antique, American and European; general use in 19th Century; flat weave, yarn dyed—in

(*Continued on page* 118)

# Fabrics That Are Wholly Modern

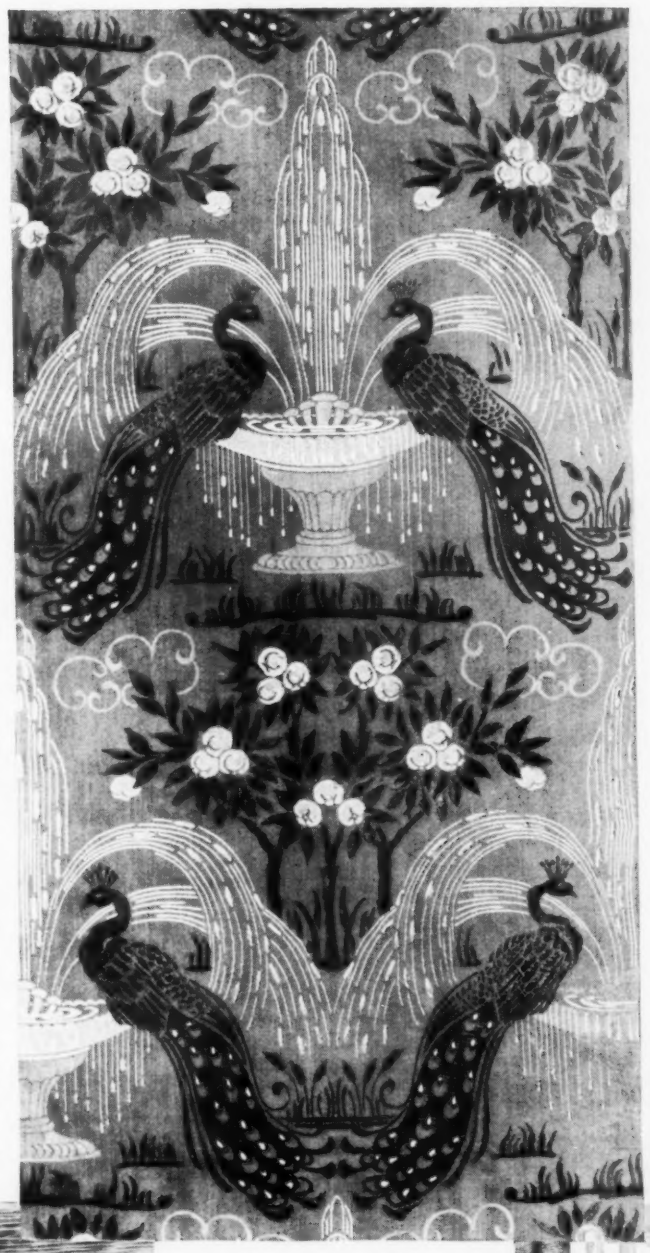
## *charming when combined—yet each has been styled by a different method*

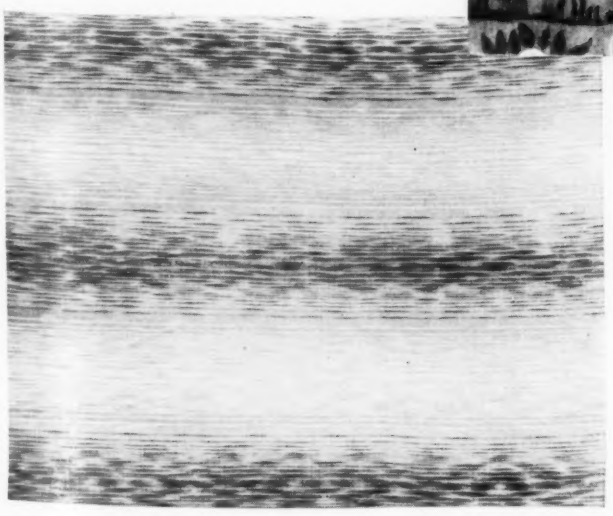
*This art we call "modern" has passed through the radical days of transition with its exotic forms and restless designs. It now combines freedom with a sophisticated restraint —its decoration expressing these qualities in an unhampered choice of motifs that it arranges in a simple, orderly fashion. The result is both beautiful and "livable".*

Three such fabrics that can be successfully combined although they differ widely in their individual treatments are exceedingly interesting when compared in detail.

One is a brocade, appropriate for upholstering various types of furniture, designed with a symmetrical picture motif. Under a tree with tropical blossoms peacocks preen at each side of a fountain, their green plumage silvered and sleeked down by the spray. From the fountain slender jets of water spread in silver curves, spilling back over the peacocks and over the bowl of the fountain.

Contrasting with this brocade of pictorial interest is a rep, suitable for over curtains or upholstery, that relies on weave alone for pattern. Shaded threads of varying thickness run the width of the fabric and form a design of graduated neutral tones. A net glass curtain in geometric design provides further contrast.

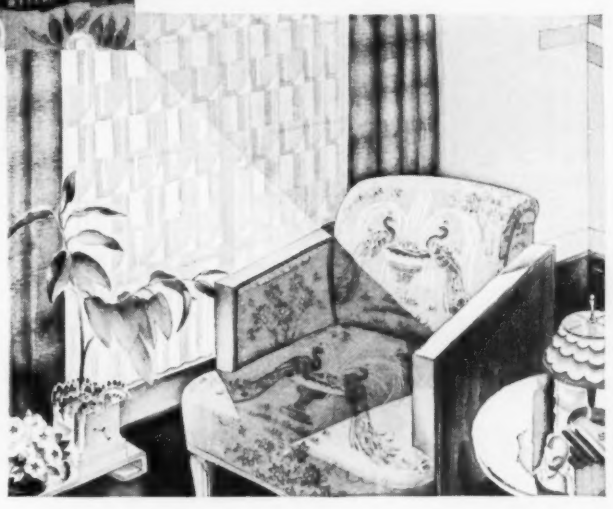




*Above — A symmetrically designed brocade with peacocks preening at a silver fountain. Particularly suitable for upholstering modern pieces.*

*Left — A silk rep in irregular lines and shaded neutral tones.*

*Right — Modern ensemble showing the two fabrics illustrated here and glass curtains of a Schumacher cream net in geometric design.*



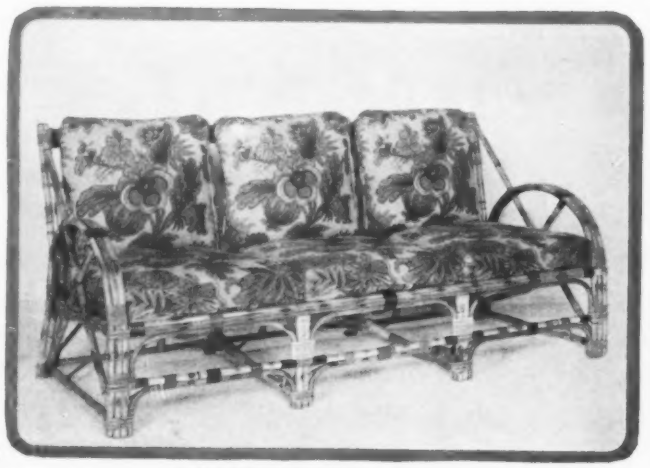
These three fabrics suggest the wealth of beautiful designs to be found in the varied Schumacher collection that includes numerous other modern designs by distinguished artists as well as authentic reproductions from all the great periods of the past. Your decorator, upholsterer, or the decorating service of your department store will be glad to obtain samples appropriate for your use.

### "FABRICS—*The Key to Successful Decoration*"

This helpful booklet will be sent you without charge upon request. It is planned to help the woman who wishes her home to be successfully decorated but has not the time or the inclination to make a deep study of interior decoration. F. Schumacher & Co., Dept. E—8, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, Grand Rapids, San Francisco and Detroit.

F·SCHUMACHER·&·CO

# FOR YOUR SUN ROOM

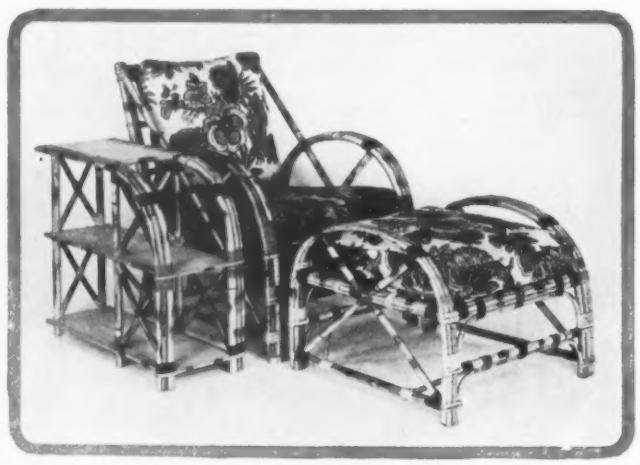


*No. 6827 Design patents pending*

THIS ALL-RATTAN furniture — varnish-finished in natural color, decorated with bands of French Enamel Cane in contrasting colors, upholstered in fine imported fabric—will make your Solarium a room of charm and distinction!

Sons-Cunningham Reed and Rattan Furniture is designed and built for those who seek quality and style, rather than low prices. Since the founding of the Company, forty-three years ago, its name has stood for style-leadership in this type of furniture.

You are cordially invited to visit their showrooms, where a most representative display in a wide range of designs and colors is available for selection.



*No. 6827 Design patents pending*

A portfolio of colored prints and other illustrations will be mailed upon receipt of 20 cents, stamps or coin.

**Sons—Cunningham Reed & Rattan Co., Inc.**

ESTABLISHED 1886

383 MADISON AVENUE *at 46th Street* NEW YORK


# OF THREE CONTINENTS

(*Continued from page* 116)

grain before weaving; plain and figured. Also known as Venetians, Wool Dutch Carpets, Scotch, Kidderminster (English), and Art Rugs (when designed by William Morris in England). Now available only by order in large quantity.

*Irish:* Antique and modern. Irish rugs used in England, 16th and 17th Centuries, rough, shaggy, but not pile weave. Hand-knotted industry revived, 1898 and later, at Killybegs, Donegal, Kildare and Queens County.

*Italian:* Peasant hand-woven—*tappeti rustici,* for table, bed, bench and chest covers, occasionally used for floor. Modern hand-knotted rugs in period designs.

*Kidderminster:* Antique and modern, English; named from the city of manufacture. A flat woven pileless carpet, in two or more colors, reversible. Much exported to America in late 18th Century, known as Ingrain.

*Linoleum:* Modern; American and English; durable and resilient composition of cork, linseed oil, etc. on a fabric. Colored solidly or printed on surface. Printed—floral and geometrical kitchen patterns. Inlaid or mosaic—tile, rug and floral designs. All colorings, solid, *strié*—streaked, marbleized. Tile effects excellent, set regularly or irregularly; red Spanish effects with occasional picture tile; laid with or without border. Colorings and designs suitable for all rooms including hall and sun-porch. Typical English patterns—floral and all-over carpet designs.

*Matting:* Rush, cocoa palm (*coir*), straw, and grass variously woven in America, China and Japan. Chinese very heavy and durable, natural color or checked, especially red. Japanese, smaller straw than Chinese, finer patterned, occasionally with detached colored decorative motifs.

*Mohair Rug:* Modern, American and English; made of mohair goat's hair. Small mats and rugs, up to 6′ x 9′, square and oblong; solid colors, plain border, center with curled effect in yarn.

*Moquette:* French name for pile carpet; *moquette bouclé*—uncut loops like Brussels; *moquette veloutée*—cut pile like Wilton.

*Moroccan:* Antique and modern, African; woolen; town-made rugs with thick shaggy pile, resembling Asia Minor, strong colorings. Distinctive tribal rugs, flat weave, primitive, geometrical, variously patterned in stripes or detached motifs with colored shaggy knotted pile.

*Morris Rug:* Semi-antique, English; last half 19th Century. William Morris, the English artist, and his school developed artistic designs, especially floral and acanthus foliage, flat and unshaded, in his Art Rug or Morris Rug, hand-woven of three-ply Kidderminster or Ingrain. Several notable carpets woven.

*Navajo:* Antique and modern, American Navajo Indian blanket, flat, heavy, hand-woven, now used on floor of bungalow, cottage, etc. Impromptu native geometrical patterns, especially stripes; red, yellow, black, blue and natural colors of wool.

*Norwegian* and *Swedish:* Antique and modern, peasant pile-woven coverlet—*Rya,* similar to Finnish *Ryijy.*

*Oil-cloth:* Coating composed of ochre, linseed oil, etc. on jute burlap backing, printed in various colored designs, floral and tile, and varnished.

*Polish:* Antique hand-knotted carpets resembling English work but designs more angular; 17th Century examples floral and heraldic. Silk Polonaise carpets, Persian type, classed as Orientals.

*Printed:* Late 19th Century Tapestry, Brussels and Velvet printed after weaving. Tapestry Brussels, printed on warp threads.

*Rag Carpet:* Antique and modern, hand or machine, rugs or yardage carpets; cross strips of cloth or rag, held by thread binders. American: Colonial, hit-and-miss pattern; modern, striped or plain. Canadian, plaid carpeting. German, small plaided checks and stripes.

*Sardinian:* Antique and modern, home-woven coverlets; birds, animals, geometrical figures; black, yellow and red prominent.

*Savonnerie:* Antique and modern, French; hand-knotted carpets made since 17th Century. Named from original factory in old soap house, *savon* meaning soap. Notable examples in Louvre and other palaces, in period styles from Louis XIV through the Empire. Modern pieces often heavier and larger, made by Gobelin.

*Scandinavian:* Antique and modern, home-craft coverlets, in elaborate color schemes, the animal drawing suggesting a medieval Asia Minor inspiration. Modern revival in Finland, formerly a Swedish province. See Norwegian.

*Scotch:* Semi-antique and modern. Late 18th Century "Scots", mostly Ingrains, much exported to America; early 19th Century, made principally at Kilmarnock. 18th Century, weaving at Glasgow, Dunbar, Linton, Travent, etc. Hand-knotted Kilmarnock carpets, 1830-50. Machine revival, early 19th Century; grade between Ingrain and Brussels woven at Edinburgh, 1831. Scotch Axminster patented 1839. Chenille, etc., made in Glasgow since early 19th Century.

*Servian:* Antique and modern, home-craft; central panel, the outer field filled with geometrical motifs, stripes, etc.; colors varied and bright.

*Sicilian:* See Italian.

*Silk* and *Rayon Rugs:* Machine-made imitations of Persian antiques.

*Sizes:* Special weaves almost any size. Carpet: usual width, 27″ to 36″; special weaves from 9′ to 30′. Rugs: stock sizes, 22½″ x 36″, 27″ x 54″, 32″ x 63″, 36″ x 72″, 4′6″ x 6′3″, 4′6″ x 7′6″, 6′ x 9′, 7′6″ x 9′, 8′3″ x 10′6″, 9′ x 12′.

*Skin Rugs* and *Mats:* With or without hair or wool, head mounted or unmounted; sheep, goat, bear, fox, wolf, leopard, tiger, lion, etc.

*Smyrna Rug:* Late 19th Century name for a reversible Chenille Axminster. "Afghan Rug" first made in Glasgow, hit-and-miss mottled effect. "Turkestan Rug", American imitation of Oriental Kazak, etc., made of carpet, border and corner pieces, size 9′x12′; later reproduced Ghiordes, etc.

(*Continued on page* 124)

*Above, residence, Memphis, Tennessee. Smith & Burnham, Architects.*
*Below, entrance, residence, Lake Forest, Ill. Anderson & Ticknor, Architects.*

# THE MODERN METHOD OF USING STONE

## Gives beauty and permanence of nature's finest building material at much lower cost

NEW construction methods in the stone industry make it possible to build a home faced with beautiful Old Gothic Indiana Limestone at a total cost only 5% to 6% greater than if other materials were used.

Indiana Limestone is a natural quarried product. The stone is sawed into strips four inches thick and of several heights, at the quarries. The stone strips are shipped direct to the building and there are broken to lengths and used either as a facing or veneer. Write for literature showing examples of the many houses built this way and giving complete information. Use the handy coupon.

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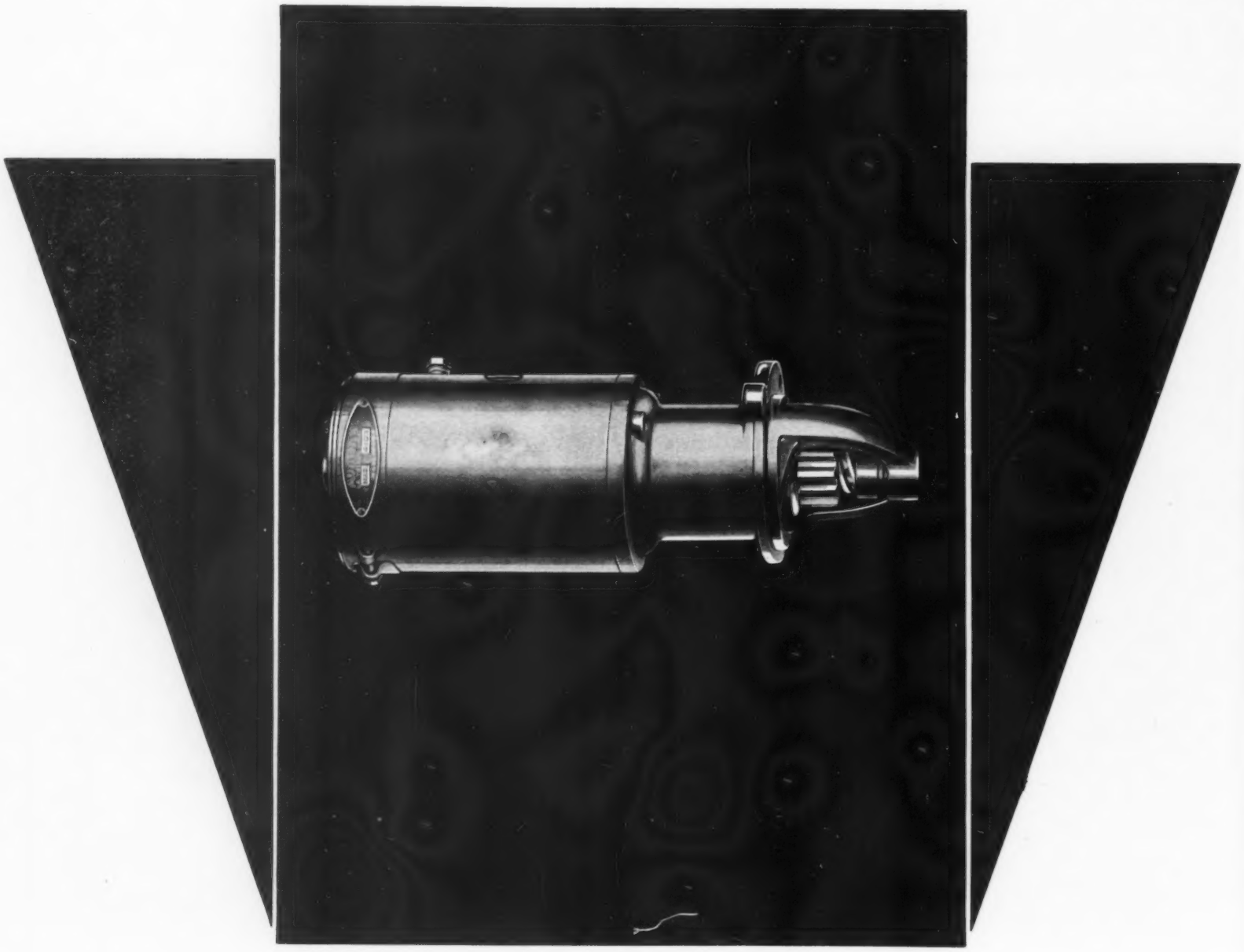


The motor car manufacturer, who seeks to build every part of his car of the finest materials and who demands only the finest workmanship, selects Auto-Lite as the starting, lighting and ignition system . . THE ELECTRIC AUTO-LITE COMPANY . OFFICE AND WORKS TOLEDO, OHIO . . . *Also makers of DéJon*

# Auto-Lite

STARTING, LIGHTING & IGNITION

# Wall to Wall Carpets

*Like many of America's famous hostelries, the new "New Yorker"— Manhattan's largest hotel, which opens in November, 1929 —will be furnished with Mohawk Carpets.*

*The charm and dignity of modern interiors are greatly enhanced by wall-to-wall carpeting.*

## 21 Colors ...

## *to meet every decorative requirement*

**With Fashion dictating the return of completely carpeted floors in the Home Beautiful, Mohawk offers seamless carpeting woven in a choice of 21 varying shades and colors—an important factor in this Age of Color. Too, the advantage of nine different widths enables home furnishers to select the exact width adapted to room dimensions. Thus Mohawk makes possible both attractiveness of color and economy in wall-to-wall carpeting.**

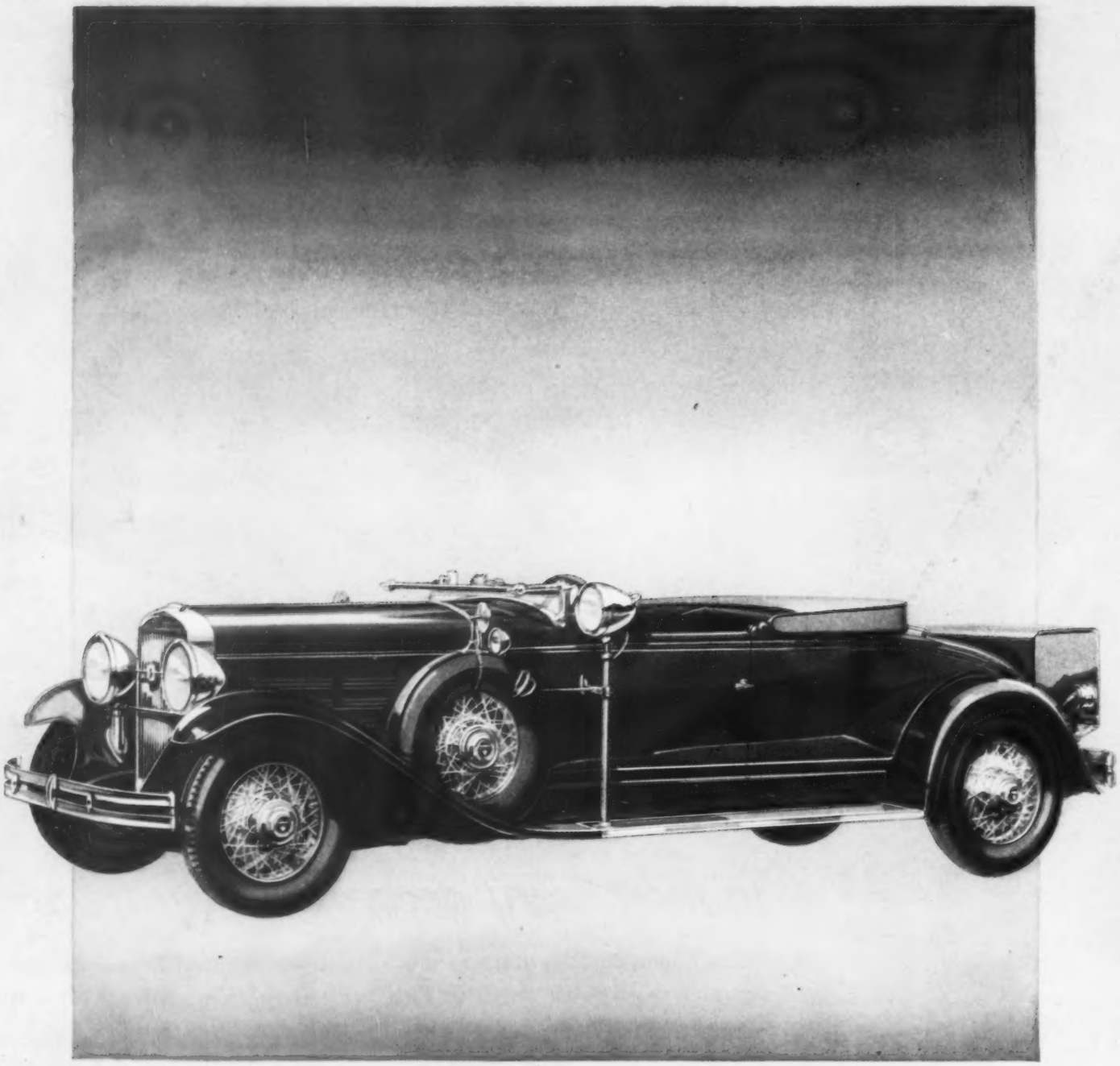
**Skilled colorists and students of the mode have given Mohawk virtually an unrivalled range of fabrics, not alone in varying colors and shades, but also in widths of serviceable plain tone carpeting, now so much in vogue.**

**Mohawk's "Capital" Broadloom Carpet is available in widths of two feet, three inches; three feet; four feet, six inches; six feet; nine feet; ten feet, six inches; twelve feet; fifteen feet and eighteen feet—a range capable of carpeting almost any room with durable, deep-piled and beautiful single tone fabric without seams. Likewise in coloring, Mohawk presents fabrics to blend with any decorative scheme, or itself to form the background for tasteful color harmony in any room.**

**And further, the quality that is Mohawk's—that has placed Mohawk fabrics high in the esteem of the discriminating—assures a full measure of usefulness. May we serve you?**

***Send** ten cents for "The Charm of Carpets," fully illustrated in color. Mohawk Carpet Mills, Dept. H-8, Amsterdam, N. Y.*

## MOHAWK "CAPITAL" BROADLOOM CARPETS



**A Charming Something** with lithe and youthful lines—a thoroughbred descendant of a roving race—inspired with the verve of modern youth—and dressed up like nobody's business—in short ready to go somewhere—and going. That's the new Jordan Playboy.

# JORDAN

# Outdoors adored . . . . indoors ignored

OUTDOORS they adored this gay Philadelphia girl. She was continually surrounded with admirers. But indoors it was another story. She was hopelessly out of things.

The truth is that her trouble which went unnoticed in the open, became instantly apparent in the drawing room.

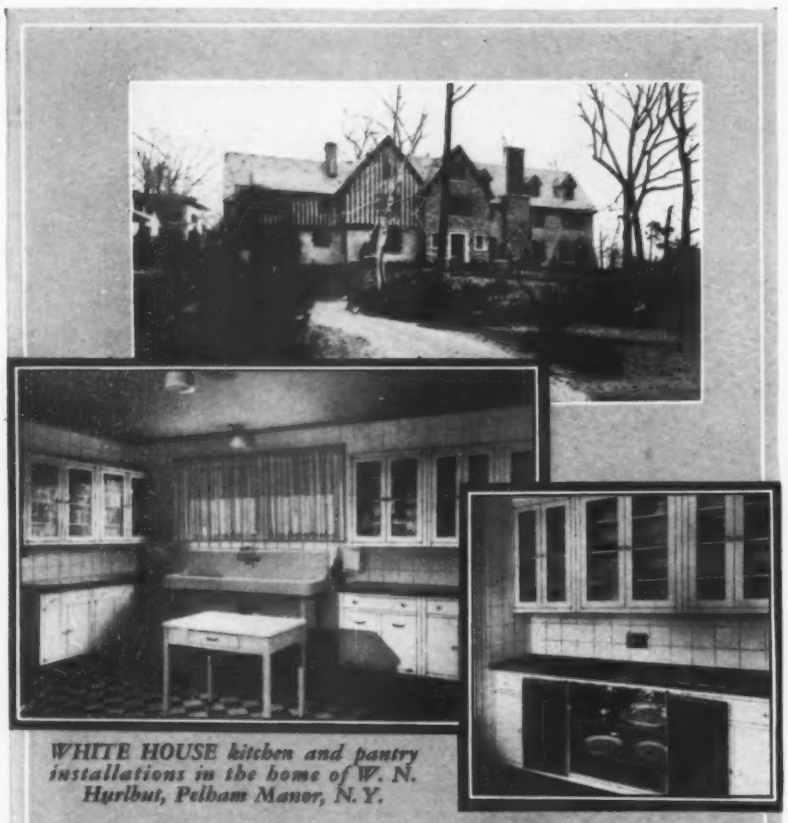
No intelligent person dares to assume complete freedom from halitosis (unpleasant breath). The common social fault.

Surveys show one person out of three is an occasional or habitual offender. This is due to the fact that odor-producing conditions (often caused by germs) arise constantly in even normal mouths.

The one way of keeping your breath always beyond suspicion is to rinse the mouth with full strength Listerine every morning and night and before meeting others.

**Being a germicide capable of killing even the Staphylococcus Aureus (pus) germ in 15 seconds, full strength Listerine first strikes at the cause of odors, and then, being a powerful deodorant, destroys the odors themselves. Yet it is entirely safe to use. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.**

LISTERINE



*WHITE HOUSE kitchen and pantry installations in the home of W. N. Hurlbut, Pelham Manor, N.Y.*

# *Your* Kitchen and Pantry can be *just as Admirable*

**The days of old-fashioned wood installation for kitchens and pantries are gone. Today the call is for WHITE HOUSE Units—made entirely of STEEL—in spotless white or delightful color. Their substantial construction and permanence of beauty make them the indisputable choice for the modern home. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks are included in WHITE HOUSE Installations. Write for gray catalog.**

JANES & KIRTLAND, INC.
*Established 1840*
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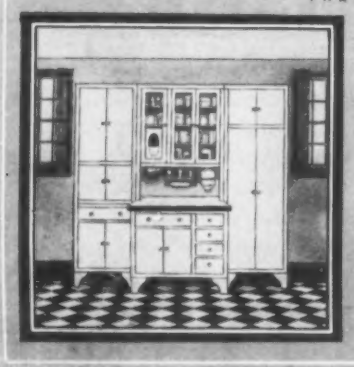
TRADE MARK



*is made of Steel!*

*You can also have WHITE HOUSE standard kitchen dressers, side units, broom closets, sink units and storage closets. Carried in stock for immediate delivery. If your dealer does not carry them, write for green booklet.*

# PLASTER ORNAMENTS

(*Continued from page 84*)

bas-reliefs—are not common; but the astounding churches, their spires often ascending to unbelievable heights, far loftier than the one illustrated, are even more interesting to students of folk-lore, for at Christmas time their windows were backed by colored papers and the Christmas candle within made a brave show. Their pristine whiteness of structure hints at contemporary wedding-cakes with their elaborate edifices of white icing, wedding-bells and candles. Nor are the deer and figurines so very different from the forms in sugar candy that used to be displayed during the Christmas season in the windows of the baker-and-confectioner combined in many an American city during the late years of the 19th Century.

### SOURCES OF INSPIRATION

All of this tells its tale of a German inspiration for many of these objects, even without further evidence. But we have more. Most of these ornaments have been found in Pennsylvania, and there are those who have talked with a local old German maker of plaster figures. Further, there is the evidence of the "love-birds", for although turtle-doves and a nest are as dear to provincial France as to provincial Germany, and the idea is not foreign to Staffordshire ware, still these floral groups and "love-birds" are evidently from the same sources as the ornament on the *sgraffito* decorated pottery and the painted furniture of the late 18th and first half of the 19th Century in use among the Pennsylvania Germans.

But all of these objects are certainly not of such provenance. The bas-reliefs (portrait and frame a single casting), the frame painted black, the portrait uncolored, show a lighter hand, more skill, even good portraiture, as in the cases of Washington and General Steuben. Are these not the work of Frenchmen? At least one noted collector is of this opinion.

Then there are the statuettes—who but Italians could give them the human sweetness and modesty which many of them show? The busts are rare. The one illustrated, of Mrs. Jackson, is typical, large and important, very evidently a *tour de force* not often attempted.

But to return to the statuettes, the dogs, roosters, parrots and the deer. Here is quite frankly an attempt to copy the Staffordshire ornaments which had so long been in vogue that every American home of any pretension owned at least a pair, if not a specimen of the finer Crown Derby which they imitated. The Staffordshire pieces sold for about as many pence as the Crown Derby brought in pounds sterling. The plaster worker in his turn imitated the Staffordshire figures and sold these proportionately cheaper. Early American potters were not to be outdone by the Staffordshire men and made some china ornaments as cheap as fifteen and twenty-five cents. The Novelty Works at Bennington, Vermont, between 1847 and perhaps '57 made those mottled dogs and cows which were peddled throughout the country for a good ten years. We know that the Pennsylvania potters in the mid-19th Century (about 1860) made ornamental birds, purely ornamental, no more true to life than are some of these plaster casts. We have heard, too, that the plaster-work peddler, like the earlier pewterer, traveled from house to house and made his wares to order, the customer choosing the mold and seeing the work progress until topped off at last with a few dabs of gay color. We are wondering just how gay these colorings were the day they were applied, for their present-day autumnal hues, their lovely blues and brownish blacks, seem to have aged with the sun, while their rich tomato reds and fine ochres might have been painted only yesterday. The Staffordshire pieces which inspired them were highly colored with good strong pigments.

In *Hawkers & Walkers In Early America* we read:

"Recollections of several octogenarians in South Jersey paint pretty pictures of porcelain and plaster figure peddlers who went through that country in the mid-fifties of the 19th Century. They carried a tray on the head, loaded with china dogs and cats, the kind displayed in our antique stores today. Others report that to their isolated farms came peddlers with trays of plaster birds, vases and images. The birds were highly colored parrots and canaries."

### AFTER STAFFORDSHIRE TYPES

The parrots give the livelier opportunity for color as do the plump fruits in the urns or vases, but the costumes of the statuettes are often as prettily decorated. A little white duck, in the Nadelman Collection, rests on a green base and is impressed with a date as late as 1883 and the price mark—15c.

An effort to follow the tradition of Staffordshire ware is evident at many points: the base of the bust of Mrs. Jackson, of the mock-orange with leaves, and the rooster. The mounds on which the deer rest and the deer themselves are so similar that the models might have been the same except that the horns are heavier and the legs less slender, as must needs be in these plaster figures, really of chalk and almost as breakable. Cats and dogs set flat as in Staffordshire ware. Rustic figures have the same bowler-hats, like the shepherds'. But the gloss on Staffordshire contrasts strikingly with the soft velvety surface of this plaster-work, a quality which gives it no little of its quaint, peculiar charm, recompensing for the lack of that *debonnaire* and earnest quality of many Staffordshire pieces.

# Quicker freezing of Ice and Desserts

## *Now possible with the Frigidaire "Cold Control"*

***—an important General Motors development***

THE Frigidaires now offered by dealers everywhere are recognized as a distinct achievement in the field of automatic refrigeration.

Here is real beauty . . . symmetry of design . . . clean surfaces that stay clean. Here are cabinets, finished in gleaming porcelain enamel or white Duco, and with all mechanical parts completely enclosed. Here is an automatic refrigerator that is so quiet that you don't hear it start, or stop, or run. Here are elevated food shelves that make stooping unnecessary, and extra power to guarantee that food will be kept safely cold on the hottest days.

The "Cold Control"... as simple as setting a watch.

And here is the "Cold Control" that provides six freezing speeds at the turn of a dial . . . faster freezing of ice cubes, and perfect results in the making of salads and frozen desserts.

Only Frigidaire offers this combination of important features of beauty and power and convenience. They have made Frigidaire the choice of more buyers than all other makes of electric refrigerators combined. Low prices, convenient terms and exceptionally low operating cost put Frigidaire within the reach of every home.

See it today at display rooms everywhere or write for complete catalog and the new recipe book. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.

. . . . . .

Frigidaire Corporation, Dept. P-109, Dayton, Ohio.
Please send me a free copy of the Frigidaire catalog and the recipe book of frozen delicacies.

*Name* .....

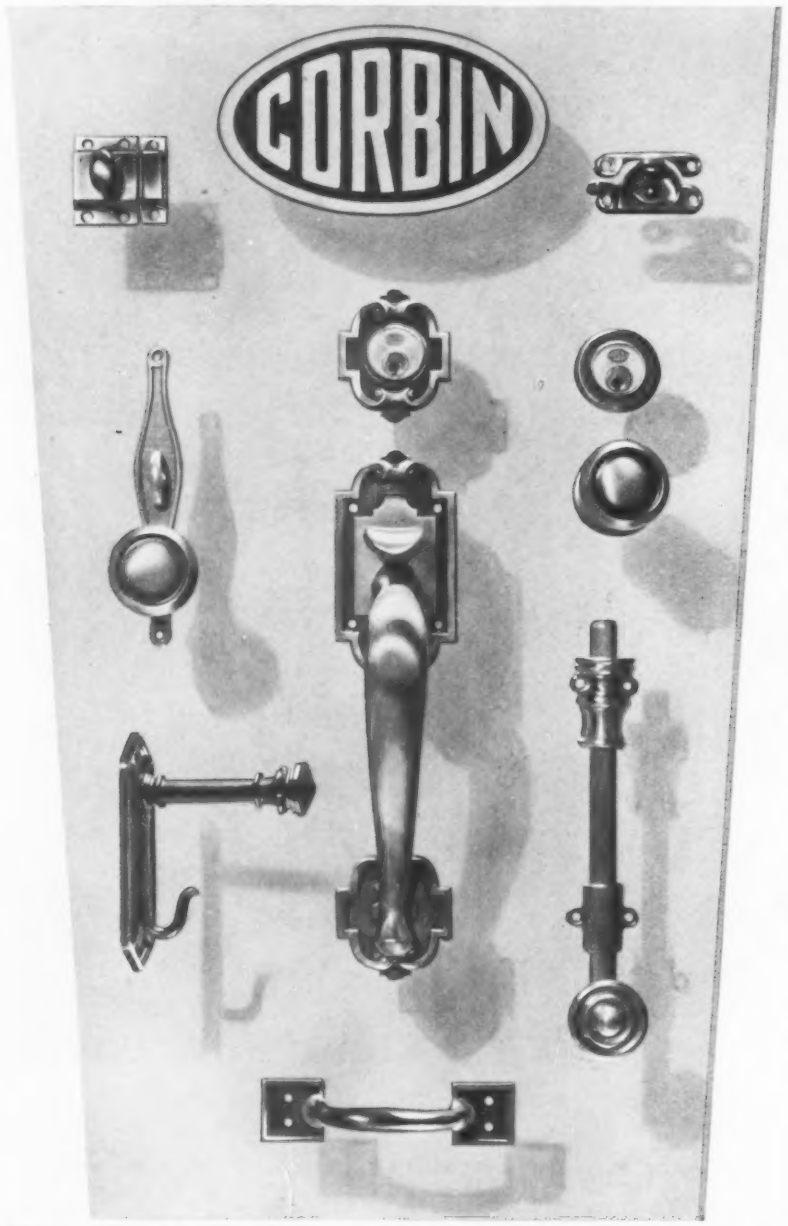
*Address* .....

In Canada, address Frigidaire Corporation, 1604 Sterling Tower, Toronto, Ont.

# FRIGIDAIRE

*More than a* MILLION *in use*

# Good Buildings Deserve Good Hardware




## Knobs, handles, latches, lifts and turns

***All different—All important—All authentic in design*—all made by Corbin.**

GOOD! That's the kind of a house you want, isn't it? And that's the only kind you should expect to build. Why? Well—first, because it doesn't cost any more. Second—because a good house lasts. Third—because it will never offend your sense of beauty and good taste.

All of which applies to hardware as much as it does to roofs. If it's good hardware it won't have to be continually repaired. Therefore, its first cost will be your last cost. And because good hardware serves longer than most of us live, it will never have to be replaced. You and your children's children will appreciate the inherent good looks of Good Hardware–Corbin and enjoy its beauty. For Good Hardware–Corbin assures visible beauty as well as invisible perfection.

Yes, your new home must be good. One word to your architect and contractor — "Corbin" — and you may be sure your hardware—all of it—will be Good Hardware.

*Is "good" the word that describes the kind of a home you want to build? Then let our booklet "Good Buildings Deserve Good Hardware" help you in choosing Good Hardware for your home. Write Dept. H-8.*

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SINCE 1849
NEW BRITAIN, CONNECTICUT
*The American Hardware Corp., Successor*
New York Chicago Philadelphia


# TEXTURE IN HOME EXTERIORS

(*Continued from page* 88)

header. English bond (alternate rows of headers and stretchers) gives a slight indication of a series of horizontal courses. These two bonds, Flemish and English, are the primary types from which all of the others are derived.

In theory one bond only is used in a building, but there are examples both old and new where this rule has not been followed. Mannsfield Hall, formerly the house of Mr. Mann Page, a Virginia delegate to the Continental Congress in 1777 and now a charming country club just outside of Fredericksburg, not only shows Flemish bond on the front and English bond on the rear of the building but the bond of the rear is not consistently followed.

While brick is normally laid flat, the use of rowlock laying, or brick on edge, is far from unknown. This method of wall building produces very different effects due to two reasons; first the scale or proportion of each individual brick or course to the entire building is considerably different from when brick is laid flat, and second, it is customary to lay the struck side of the brick out. In molding brick the clay deposited on the mold in excess of that needed to fill it is "struck" or wiped off so that the surface of this side of the unit is somewhat dissimilar from the faces actually engaging the mold.

Stranger textures in the brick itself may be secured by the use of broken headers in combination with the usual stretchers. Broken headers are exactly what the name implies: header brick with one end broken off to produce an irregular edge and also expose the center which is often of darker shade than the outer surface. Variation of the percentage of broken brick used, together with differences in joint type and width, makes possible a wide range of textures which are especially applicable to use in residences which are not too formal in architecture.

While interest in texture, not only of brick but other materials as well, is a modern one and natural only when one considers the trend toward beauty in even the most utilitarian of products, brick texture is as old as history itself. An exhibition of foreign brickwork recently shown in New York and now on tour throughout the country included both modern and ancient work, and while the modern design of many of the buildings was somewhat startling to Americans, suggestions for the brick detail could be discerned among the illustrations of earlier structures, some of them several centuries old.

Prophecy is dangerous, but certainly the probabilities are that the growing consciousness of, and demand for beauty by our home owning people is going to spur on architects in their endeavor to surpass even those charmingly artistic effects they have already created.

# OF THREE CONTINENTS

(*Continued from page* 118)

*Spanish:* Antique and modern, hand-knotted; 13th-14th Centuries, perhaps earlier, designs inspired by Tree of Life; lions, horses, doves, etc., border inscriptions. 15th-17th Centuries, three groups: heraldic—armorial, octagonal, and silk designs. Early rugs usually heraldic, with coat-of-arms repeated vertically, inscriptions in border, human figures, animals and birds; long and narrow. Circular medallions, slightly octagonal, in rows, inclosing stars, etc. Damask or velvet designs reproduced—Gothic ogival compartments clasped by crowns, inclosing pomegranate, also known as artichoke or scorpion, because of the detached rendering of this familiar motif; typical Renaissance border with undulating vine or ribbon. Seventeenth Century designs varied; many floral patterns, some Oriental, others of French inspiration with floral bouquets. Eighteenth Century, heraldic designs, coat-of-arms in center field, inscriptions; Turkish types, medallions in field, borders with vases of flowers and mythological creatures. Spanish designs unique in their individual interpretation of Gothic, Renaissance and Oriental patterns. Distinctive colorings, brilliant and varied: bright red, light and dark green, light and dark blue, yellow, black; yellow increasingly used in 17th Century. Bold embroidery on so-called carpets for coverlets and other uses, an occasional ceremonial "foot cloth" as in England.

*Straw Rugs:* Modern development, Germany, Japan, etc. Squares, circles, etc., sewed together to form realistic or geometrical modernistic designs; brilliant lustrous colorings. Japanese—fine flat-woven, all-straw rugs.

*Summer Rugs:* Modern, American, European and Japanese; paper fiber, wool and fiber, grass, straw, rush, cocoa, matting, braided, hooked and rag rugs; Navajo. Moroccan, Scandinavian and other peasant types.

*Tapestry:* See Brussels.

*Trade Names:* Given by manufacturers to carpets and rugs irrespective of type of weave.

*Velvet:* Cut pile carpet, popular 19th Century type, plain and figured. Wilton Velvet—cheap imitation of Wilton, design printed on warp threads.

*Venetians:* See Ingrain.

*Wilton:* Modern cut pile carpet and rugs named from Wilton, England. Worsted Wilton best grade, Wool Wilton next; Saxony Wilton, an old quality, coarse but durable; Wilton Velvet, cheap imitation. Plain and figured, all patterns, many French and English carpets modernistic; all colors.

*Wool Art Rug:* American term for Scotch Art Wool Rug; artistic designs, especially figures and animals for nursery; often designed to order; lively colors; flat weave.

*Wool* and *Fiber Rugs:* Summer type, flat weave, pattern or ground in paper fiber and reverse in wool; outwears all-fiber rug.

# THE HOME REVEALS THE STANDARDS AND CHARACTERS OF THOSE WHO LIVE IN IT

*Does your bathroom give a good impression of your home?*


THE beauty and comfort of many a good home ends at a run-down or antiquated bathroom. Yet this vital little room inevitably helps form the impression of your home that business associates and friends take away with them. Usually the most conspicuous part of the trouble, the thing that casts a shadow of shabbiness over the whole bathroom, is a worn toilet seat.

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*Modern color enlivens the bathroom*

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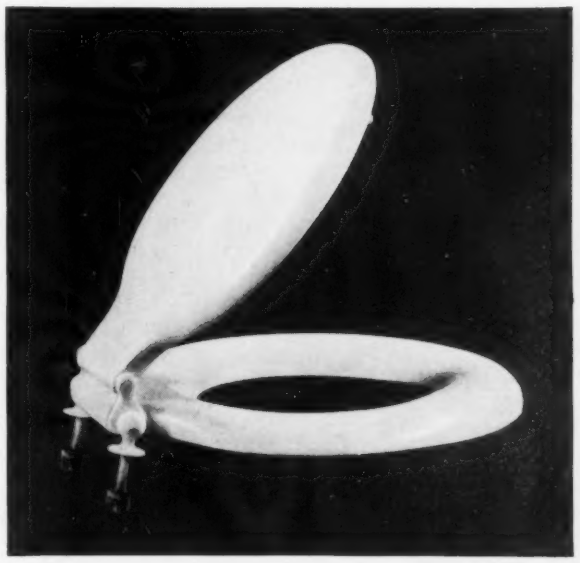

Church sani-Seats

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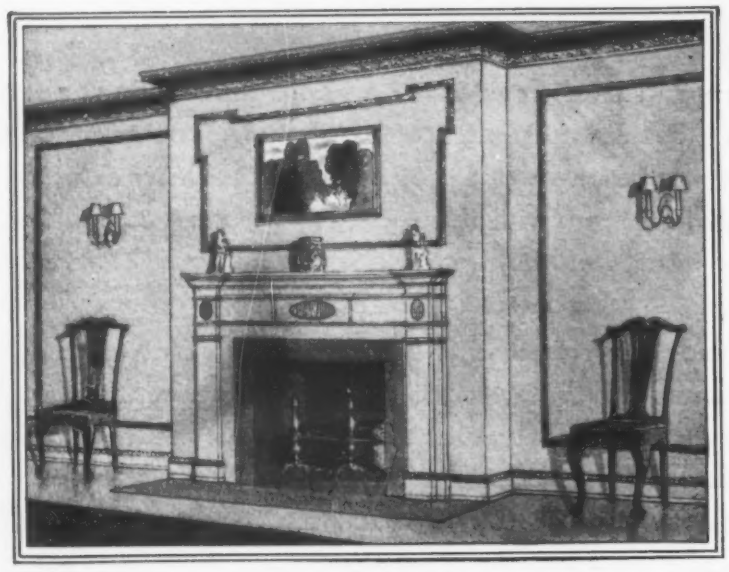

# *The* newest fashions in wall treatments

## *you will find in this free book*

IF you are building a new home . . . or if you are redecorating . . . or if you are remodeling an old home . . . here is a valuable book that will help you.

"Fashionable Walls" is its name. It contains the newest ideas in wall treatments. It shows the ascendency of decorative mouldings for cornices, wall panels, chair rails, door heads, mantels, etc. It illustrates the elegance, the grace which they impart to any room.

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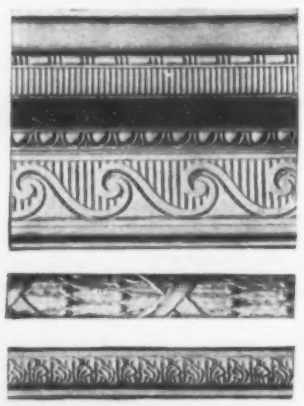

*Top to bottom: Close-ups of Driwood Cornice CC-5, Panel Moulding 2075 and Base B-2 used in illustration above*

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**PERIOD MOULDINGS**
*in ornamented wood*

*In Mr. Clarence Lown's garden at Poughkeepsie S. triste produces these well-massed seedlings. The rosettes of mature plants are carnelian red*

# HOUSELEEKS TO ENHANCE

(*Continued from page 79*)

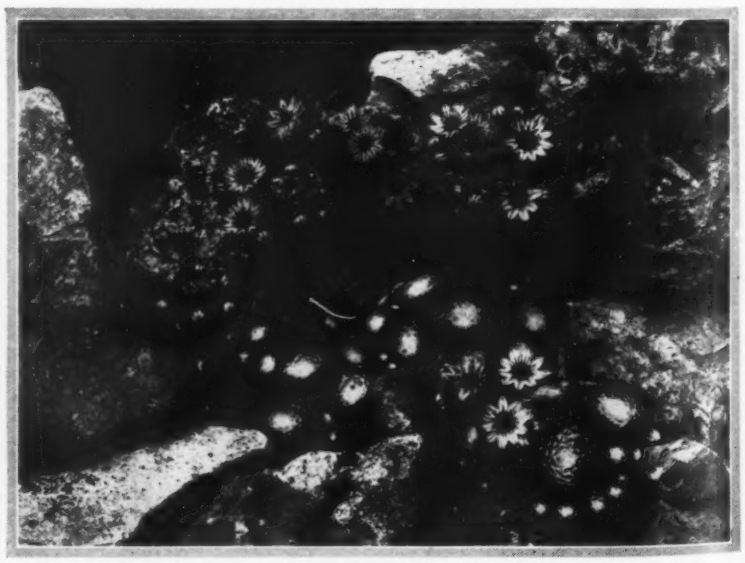
effective account of themselves at all. Almost never are their needs regarded or their possibilities played up to.

As a matter of fact they have a very important part to play in the cycle of the rock garden's display and every rock gardener, knowing that he must face a dull season, should speedily apply himself to discovering just what these plants can do for him. He will certainly be amazed at how much this will be.

To show at their best the Houseleeks should occupy a vertical or transverse crevice along which the rosettes will gradually creep and develop into festoons to hang over the rock face, or a rather steep slope where they will have as neighbors plants of no greater stature than themselves. It is interesting, too, to give over to them an entire section of the rock garden where they can spread into superb masses of many-colored rosettes away from the detracting influence of other types of foliage. There is such a planting at the Bronx Park Botanical Gardens which has been very effectively carried out by Dr. Southwick. A dry wall presents another ideal situation in which to assemble a collection of Houseleeks, and I once saw in England a flight of old stone steps the joints of which were fairly bursting with them. It is astonishing how much real beauty and variety such a planting yields.

Many persons, perhaps, will not care to set out to collect the humble Houseleek in any serious manner, but let me tell you that I find it a most

(*Continued on page 130*)



*The Cobweb type has several variations, including S. doellianum with more open rosettes, less cobweb and flowers of a not so definite rose color*

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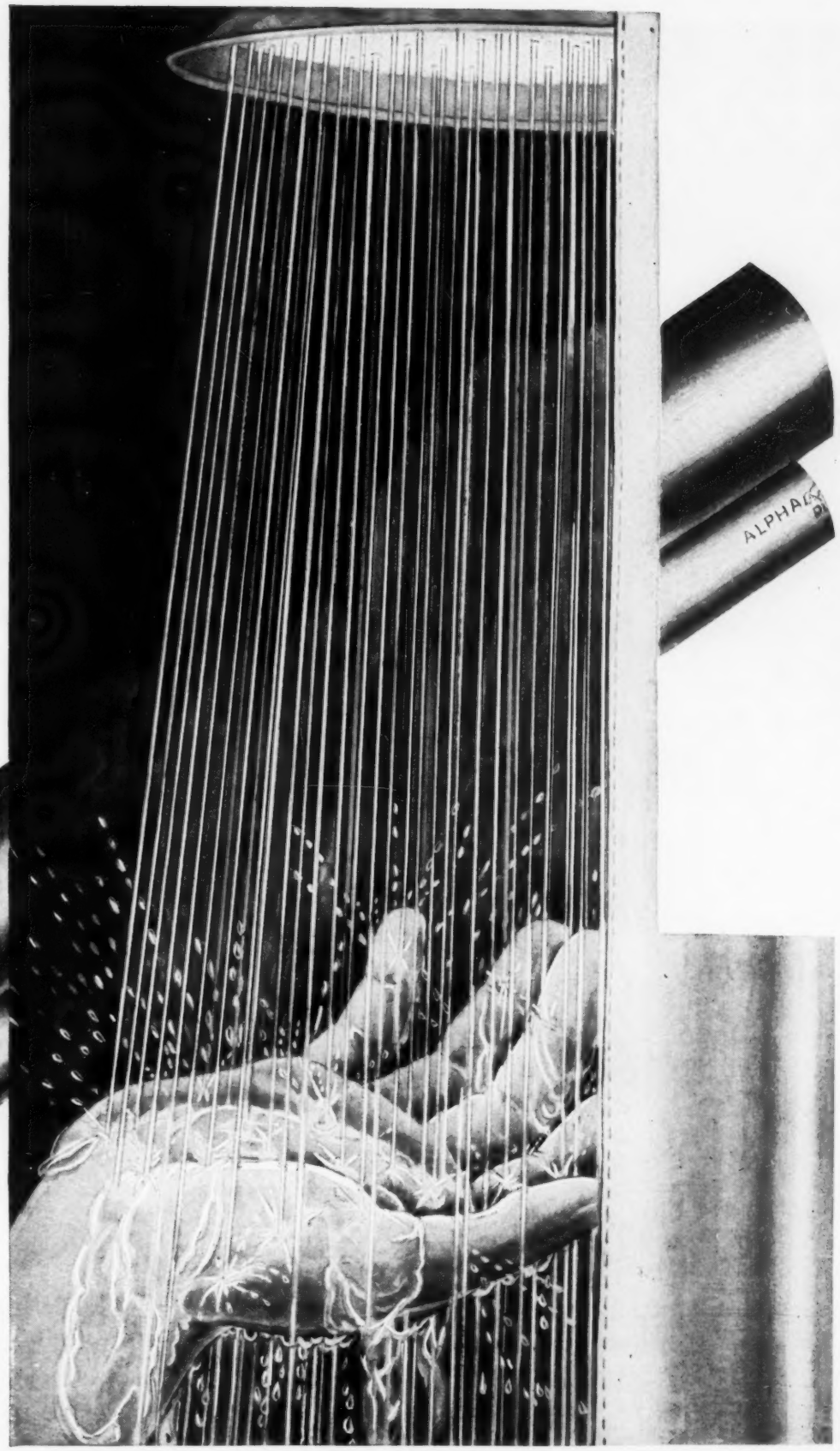


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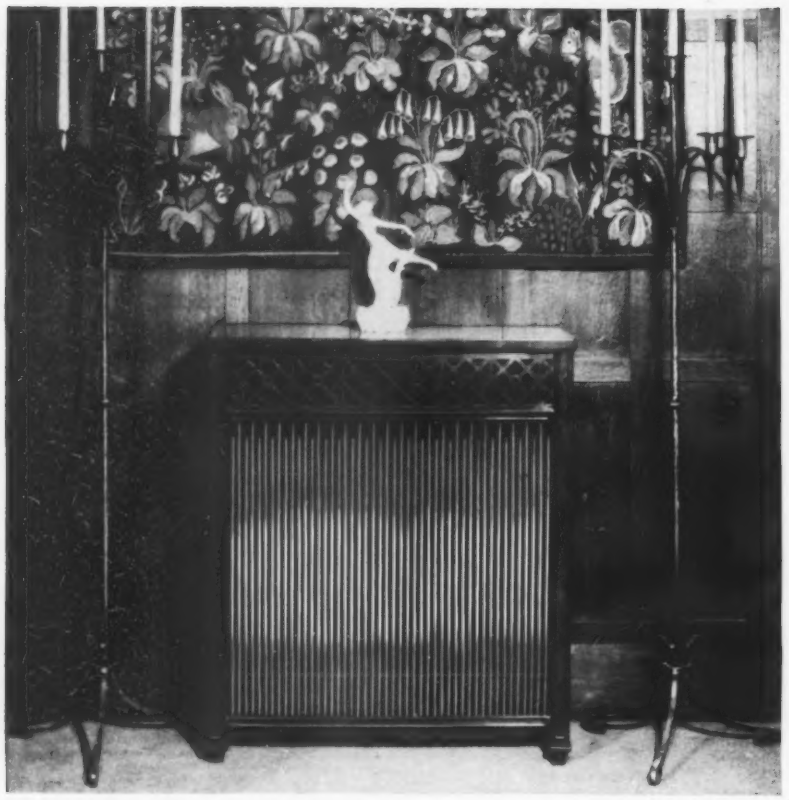

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1 Extreme type of duffer's grip—but characteristic in lesser degree of a fault many players have. Wrist action completely destroyed.

2 Head has been moved to the right, altering center of swing. Result will be loss of accuracy and distance.

3 Right elbow too high and too far away from body. Likely to hook as a result.

4 Player is swaying instead of pivoting. This way he cannot utilize force of body action.

5 Left heel turned out of line of play. Takes all the "punch" out of the stroke.

# THE AMERICAN GOLFER

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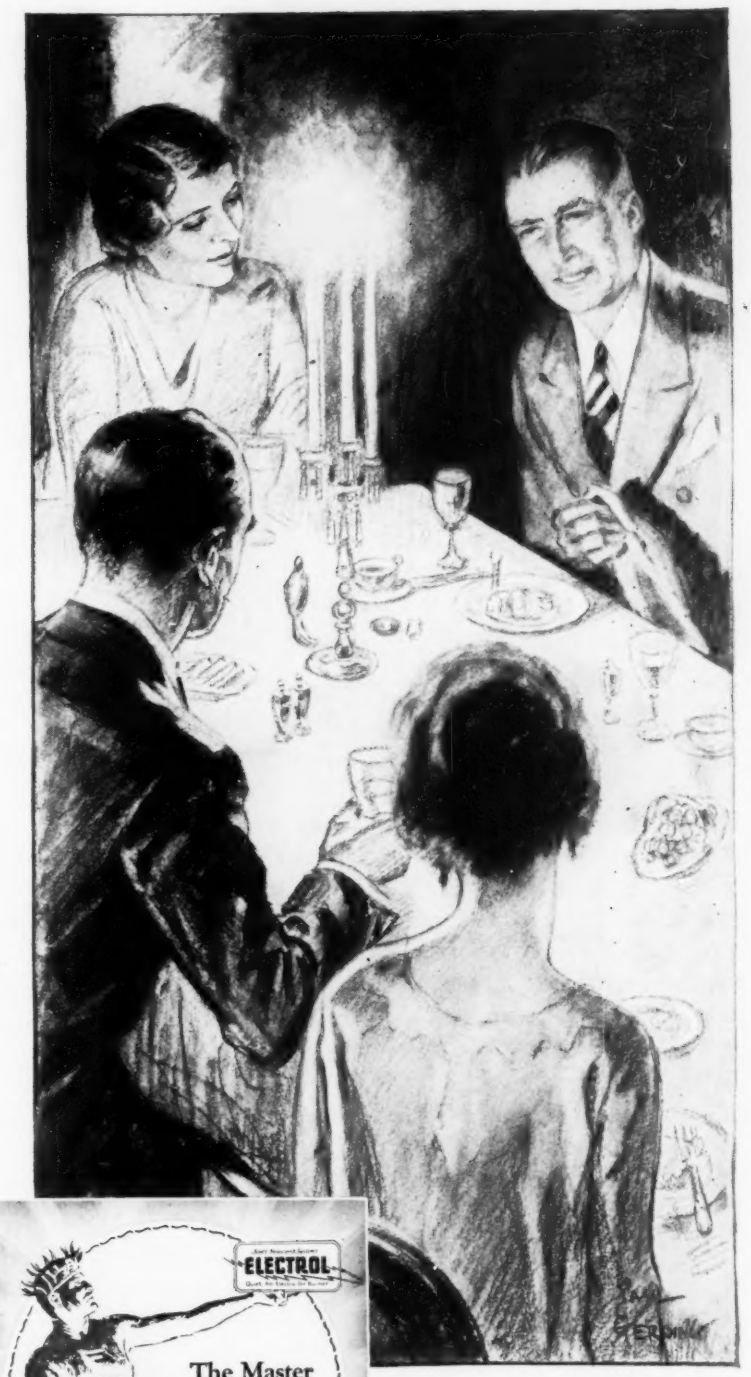

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**KAFFEE HAG COFFEE**

*The coffee that lets you sleep*

# HOUSELEEKS TO ENHANCE

(*Continued from page* 126)

grateful relaxation to turn from the mercurial vagaries of such as the flighty mountain Primroses and the too often truant Gentians to these steady plants—always neat, efficient and so eminently reliable. And the more I see of them the more conscious do I become of their peculiar charm and attractiveness. True, the flowers of many kinds are negligible—indeed, in few cases are the curious starry blossoms that are borne in clusters at the top of short, thick stems and come in rather uninteresting low tones of purple, rose or yellow as interesting as the rosetted foliage. The Houseleek's foliage is undoubtedly its fortune. The thick rosettes come in a great variety of forms, some starry, some tight and fat and comfortable, some loosely globular, some wide and flat. And the colors are lovely, imitating those of metals and the semi-precious stones. Among them may be found amethyst and jade, steel, copper and bronze, silver, aquamarine and verdigris, rose quartz and carnelian. Plants, these, for close inspection, not to be lost among the rampant riff-raff of the rock garden among which they are too often deposited.

M. Correvon, the famous Swiss Alpine gardener, is an ardent Houseleek enthusiast and has an amazing collection in his gardens near Geneva, which all who have visited him must have looked upon with admiration and envy. In his little book, *Les Joubarbes*, which we trust will be speedily translated and given to the world, he sets forth the amiabilities and attractions of these plants most convincingly. "The Joubarbe", he writes, "has in its appearance something unusual and mysterious. When one sees it on the roof or the top of the wall one experiences a sentiment of admiration for this frugal one who lives on nothing and reaches ever toward the light of the sun." Richardson Wright, who belongs to that happy fraternity of "curious searchers" so often referred to in old garden books, tells me that he has ninety species started from seeds in pots. A real adventure, this!

### AVAILABLE SORTS

The Semperviva are a vast family. Altogether there are probably a good many more than a hundred species, but a number of these are indigenous to hot climates and unfit for outdoor culture save in mild sections of the country. European dealers offer long lists of Houseleeks but I can find available here only about twenty-five, or so, kinds. One will do well, however, to shop about a bit for Houseleeks; their cost is small and we are in such a sad muddle as to exact identities that one frequently comes upon an unfamiliar species under a familiar name, as well, unfortunately, as an old kind under a new and often totally unjustified new name. Once you become interested you will never visit a nursery or a private garden without scanning the Houseleek collection with a keen eye for unfamiliar species or interesting variations.

There is, of course, no trick at all to grownig Sempervivums. Keep them out of the damp and they will live and multiply. On the other hand, treat them with consideration and they will thrive mightily and develop unsuspected charms. The greater number of them are inhabitants of calcareous mountain regions. Thus the common Houseleek, *S. tectorum*, and the group it represents. The Cobweb Houseleek, *S. arachnoideum*, on the contrary, avoids the chalk and thrives on granite. I do not find, however, that these chemical differences are at all vital to the health of the plants in the garden. What they do appreciate is a fairly good light soil sharply drained and a full view of the sun. Sunshine they invariably require and the hotter the better, seemingly. Their principle of life is partly contained in the fleshy leaves, so a very little nutritive matter in the soil suffices them. Overfeeding causes them (to quote Correvon) "to develop in a manner too exuberant", the leaves usually lengthening out and becoming somewhat flaccid. Plenty of sand in their soil serves to keep them trim, tidy and tight.

### BY DIVISION

Multiplication of Houseleeks by division is the easiest matter in the world. Any little rosette picked off at almost any time during the growing season and inserted firmly in sandy soil establishes itself immediately and sets about raising a family of minute replicas of itself without further intervention upon our part. Seed germinates readily, but this is naturally a much slower means of acquiring a good collection.

Botanists have divided the Sempervivums into several classes, and these classes into groups and the groups again into species and forms. But very little of this minute technical differentiation is important to us in the early stages of our Houseleek enterprise. Let us consider first some of those with very large rosettes. *S. tectorum*, for all it is the commonest kind, is one of the handsomest and has a number of very fine forms, some with bright green rosettes hairy at the edges, some quite glaucous, others mottled with amethyst. They are usually red tipped and all are of ample and truly noble form. The flowers are of no account. Correvon compares this plant to the Mistletoe in the antiquity and wealth of its legends. It was first planted upon roofs in the belief that it had power to ward off lightning. It was also used variously and often in medicines, both magical and legitimate. This old Houseleek is often to be found hanging in superb masses in old walls in rural neighborhoods.

*S. calcareum* is a beauty very close to *tectorum*; it is sometimes offered by the incorrect name of *californicum*. Its large rosette is of a fine jade color, each leaf tipped with amethyst. Very fine in this group also are *S. glaucum*, *S. verlotti*, *S. schotti* (*syn. acuminatum*) from the Tyrol, and the distinct and beautiful *S. triste*, with its large open rosettes of a fine carnelian red.

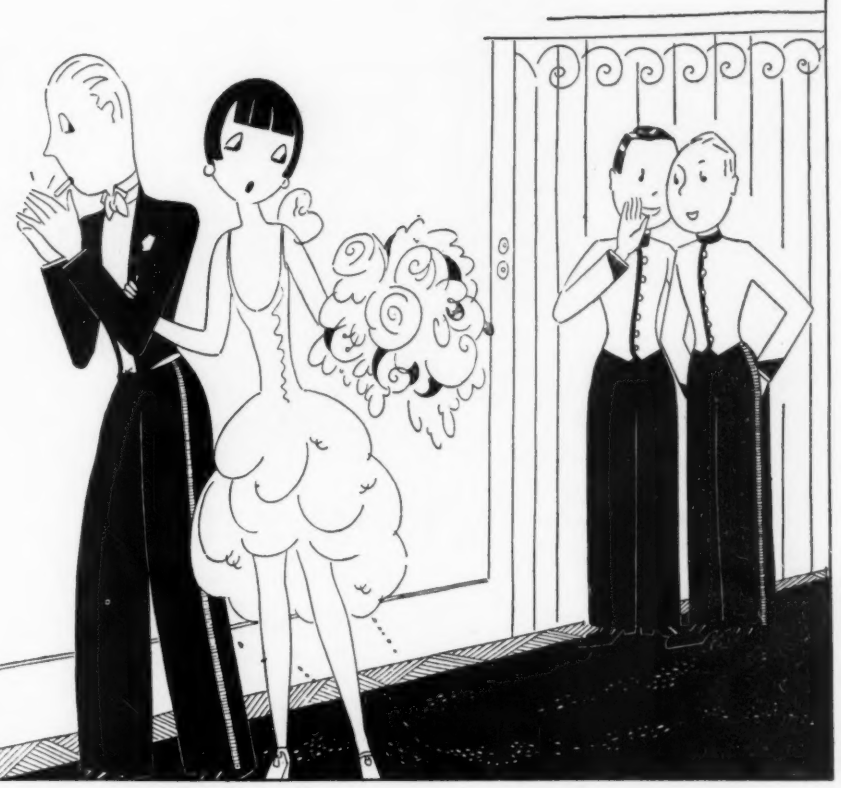
*S. montanum* has medium-sized rosettes of a low-toned green that are slightly downy on the surface of the leaves. It grows in very crowded masses. The flowers are of no account. *S. fimbriatum* may be distinguished

(*Continued on page* 140)

**EMBARRASSING MOMENTS**

**When you trail rice in the hotel lobby**

***...be nonchalant...*** **LIGHT A MURAD.**

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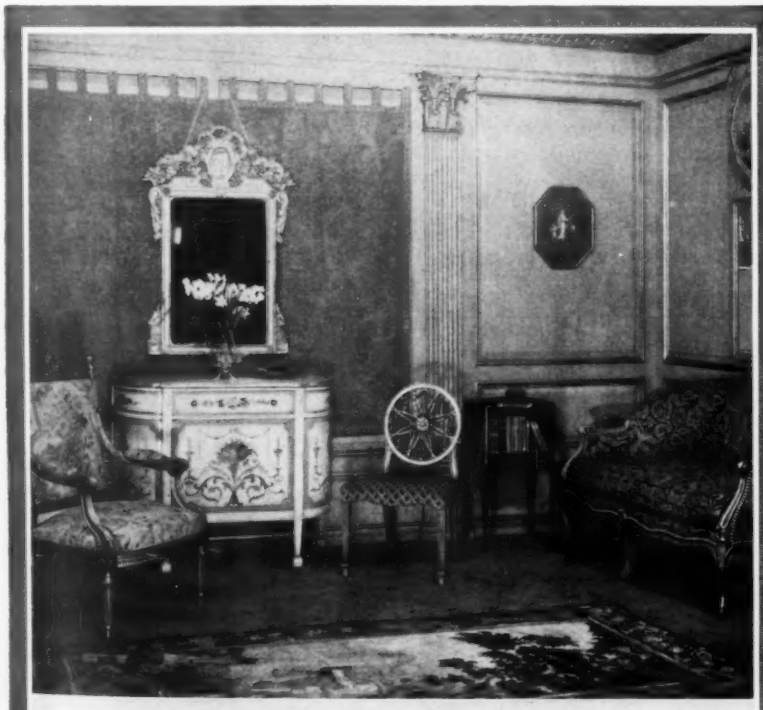

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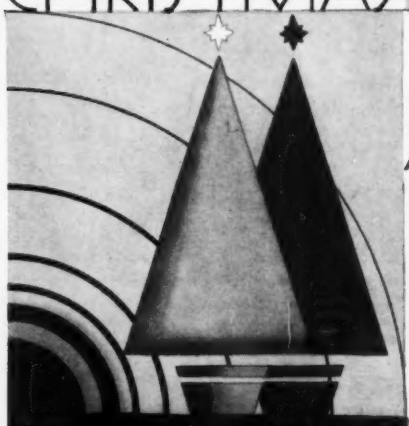

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At country place or wherever guests foregather.... entertainment displays a benevolent sophistication when POLAND WATER is served

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*to* KEEP An indispensable reserve food supply among your emergency shelf goods.

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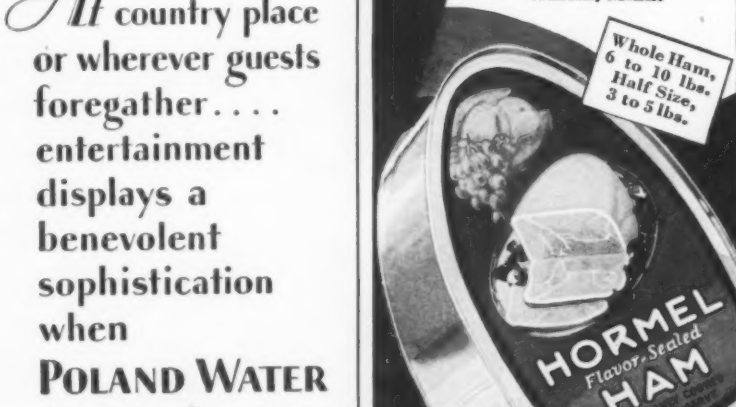
Cream mints fashioned in the shapes of fruits and flowers—exquisitely hand tinted—a continental confection that has captured the fancy of American hostesses.



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# HOUSE & GARDEN'S BOOKSHELF

SPRING IN THE LITTLE GARDEN. By Frances Edge McIlvaine. Boston: Little, Brown and Company.

IT is a common complaint of those who design gardens professionally and of those who sell plants that so many people confine their gardening to the opening season of the year. That being the case it is strange that a book of this kind has not appeared before. At any rate the editor of the "Little Garden Series", in which this volume appears, is quite right in declaring that "fortunate are we who now have a book on spring gardening unlike any other here or abroad; quite unlike most American garden books thus far, in its mellow quality, born of long holding and use, and in its gayety, born of the philosophic humor of Miss McIlvaine herself."

There is good fortune in the author's having a scholarly mind also —her calling *Tulipa clusiana* the "Candlestick Tulip" instead of the "Candystick Tulip" is a very natural and pardonable slip—and in her carefulness of expression. Conscious of geographical limitations she considers the restrictions imposed upon gardens north of the rather mild Chester County of south-eastern Pennsylvania and wisely stresses the advantages of sheltering walls and hedges. In other regions also, however, any one could easily profit by taking to heart her delicious chapter on "Native Material Versus Foreign." Elsewhere too, in this refreshing volume is there nice appreciation of the charms existing in the American wild flowers that can be enjoyed as well in gardens much smaller than the author's own. Yet even in her not altogether restricted one she inspires, by her example and through her enthusiasm, a strong desire to obtain this enjoyment first hand. She impresses one continuously with her being able to accomplish so much through conforming, in all her enthusiasm, to natural conditions. One rather startling point is her stating that "Kalmia grows in leafmold in *limestone* soil, which is the most usual soil around our cities in this part of the country." Kalmia, she adds, is grown much more easily than Rhododendrons and never puts on that tired worn out look that a Rhododendron assumes when the cold weather drives the sap from the leaves. Besides effecting wise economy by using native material there can much more be done than is commonly believed, it is shown, through giving attention to propagating plants in one's own garden.

F. B. M.

THE GARDENER'S BED-BOOK. By Richardson Wright. Philadelphia: J. B. Lippincott Company.

MR. RICHARDSON WRIGHT calls his latest book *The Gardener's Bed-Book*. All gardeners read in bed, he rightly observes. The subtitle announces that it is a collection of "Short and long pieces to be read in bed by those who love husbandry and the green growing things of the earth." One is beguiled before one has turned a page.

But as for its being a good book to take to bed, well, now, I am not so sure. If you are one of those slothful persons who expect to slip into dreams soon after getting into bed leave Mr. Wright's book on the library table downstairs. And for this reason. There is positively no place in the book where you will want to stop and before you know it the rosy fingers of dawn will be pointing at you through your east window. You are lead on from one short or long piece to another quite helplessly, and every time you make up your mind that you simply must pull the light cord and turn over your eye is caught by some bit of sage advice or whimsical humor, and on you go. But, notwithstanding, you will have had a mighty good night. The book is full of all that the lover of the country loves to read about—flowers, pigs, antiques, hired men, birds, pillows stuffed with lavender, pruning, poets, fragrances, building and beer, ancient garden books, bulbs, wood-smoke, mulches, Roses, country kitchens, weeds, summer-houses, good things to eat, snow, the dew at dusk, winter bouquets, candlelight and a thousand more of the daily and delightful preoccupations of the country dweller, of which the city man thinks a bit wistfully when he has time.

Open the book anywhere and you will find something that will make you chuckle, or that starts you off in search of your trowel or a seed catalogue, or perhaps just puts you in the mood to go out and sit on the fence and thank God that you have the sense to live in the country.

A gay philosophy pervades the whole book but there is served up in this palatable form the soundest and most sane advice as to all country and gardening matters. It is a book to give your friend who is a bit low in his mind, and to that other friend who is in high spirits. And it is preeminently the book to give your country friend. But do not by chance lend your own copy for it is very sure that it would not be returned to you.

In short this *Gardener's Bed-Book* is Mr. Wright in the irresistible mood he puts on with the old gray flannel shirt and the blue serge trousers without knees—and who would ask better company?

L. B. W.

TOOLS AND TOYS OF STITCHERY. By Gertrude Whiting. New York: Columbia University Press.

IN writing *Tools and Toys of Stitchery* Miss Gertrude Whiting shows a versatility of which few authors can boast. Her first work, *A Lace Guide for Makers and Collectors*, is an authoritative, invaluable book for the student of lace, and it is as though having planted her seeds of facts in this first volume, she is content in the second to let her readers play among the flowers that have grown from these seeds. Thimbles, Scissors, Needles, Measures, Needle Cases and so on, are charmingly treated in the different chapters; all the implements of the weaver's art are hunted out and clothed with interest. The book shows years of intensive research, not alone in libraries and museums, but among the women who use and cherish these tools

(*Continued on page* 140)

"Stop that!"

The indignant lady should not be angry at the human burro. Instead, she should ask her husband to have us install a

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Sedgwick Trunk Lifts move heavy articles up or down from floor to floor easily and quickly without damage to walls, floors and stairs. They are economically installed and cost practically nothing to operate. Write for descriptive circular.

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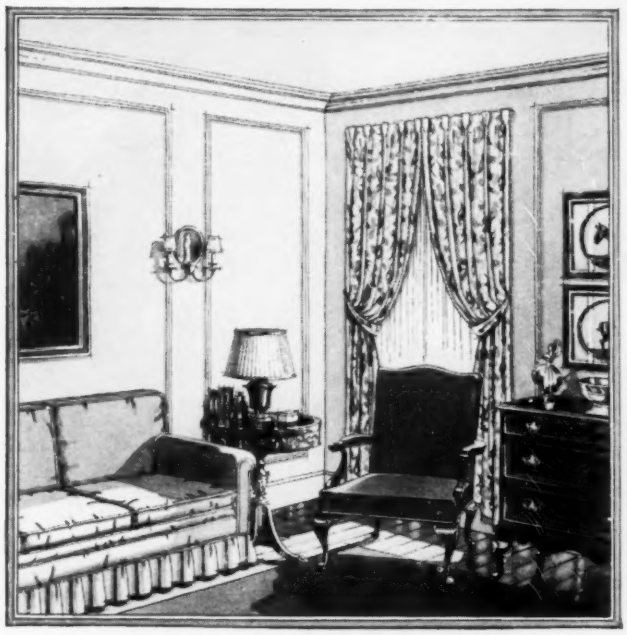

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*Each new note in the Menu . . . is a* **TRIUMPH** *for the Hostess . .*

Guests *are* observant, discriminating —with all their courtesy. Excellent food, correct service, charming surroundings? Of course! But, the *flavor* of the food—the touch of art that *arouses* the appetite, *enlivens* the consciousness of well-being—*marks* the hostess in memory. Really, there is but *one* flavor for that—century-proved by the greatest chefs of time. It is the enticing flavor of the grape—cooking wines! Legally lost a space; *now* you may have them again, to give the new note to your finest meals.

And for the purest sherry, be sure you ask for Guasti Cooking Sherry. It's the same fine sherry that has made the name of Guasti famous for years. Simply salt has been added to take it out of the beverage class—yet, just enough to season foods to suit the average taste.

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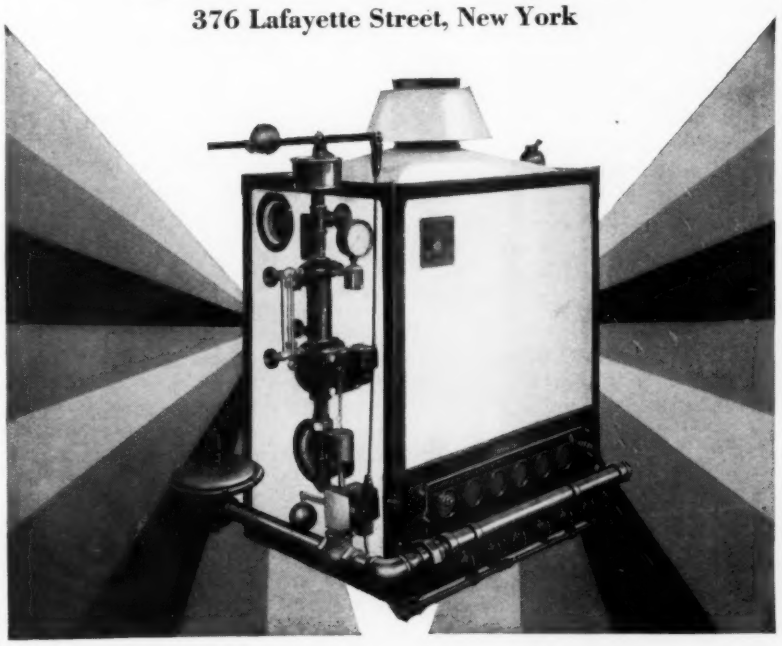

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# THE BEARDLESS IRIS OF TODAY

(*Continued from page* 81)

Fulvala, another Fulva hybrid. Fulvala takes on more of the copper shades of Fulva. These three—Fulva, Fulvala and Dorothy K. Williamson—form a most interesting group of their own and all three are most attractive, hardy and rugged varieties.

An English species of Beardless Iris that is extremely useful and quite handsome is Pseudacorus. It is especially fine in association with Siberian Iris because of its color, which is deep yellow, a hue that is not found in the Siberian Iris. Pseudacorus is extremely hardy and will take care of itself in almost any situation. When once planted it multiplies rapidly by means of seed pods, which are formed freely, the seeds scattering and growing in great profusion. It is especially fine for naturalizing in rugged situations and is one of the few Irises that will grow in marshy or swampy ground, or even in shallow water. Another species that is interesting for planting in marshy or swampy situations is our native wild Iris, *I. versicolor*.

From Asia Minor comes one of the most glorious of all Beardless Iris, *I. ochroleuca*. It has fine, large, ivory white flowers, with a brilliant orange blotch at the throat and towers up over five feet high under good growing conditions. It is another variety that will take care of itself anywhere, even in the most rugged situations, self-sowing and multiplying rapidly, and like Pseudacorus and Versicolor, coming true from seed.

Mrs. Tait is a fine soft porcelain blue Spuria hybrid, which is free flowering and hardy and fine for mass planting. The Spurias are quite different in form from either the Siberian or Japanese Iris, or the Bearded Iris; their open slender flowers remind one more of the bulbous Spanish Iris. One of the largest and finest and most easily grown of the Spurias is Lord Wolseley. It is quite hardy anywhere and the large flowers are of a handsome blue-purple color. Tertio is another fine, large, rugged Spuria that has stood twenty degrees below zero without damage. It is one of the largest of this type.

### THE JAPANESE

The Japanese Iris is the most gorgeous of all the Beardless Iris. It has gigantic flowers, some single and others double. There are whites and soft pastel shades and deep brilliant colorings; striped, mottled and self tones. The flat form of the flower is distinctive. Unfortunately the Japanese Iris nomenclature is so much confused that each variety is sold under several names by different nurseries, but they are all handsome.

Nothing makes a prettier picture bordering a brook or other body of water than a planting of Pseudacorus and Versicolor and Ochroleuca just at the edge of the water, with the Japanese, Siberians, Spurias and other types and species I have mentioned just above the water line. The various family groups should be kept together, the Siberians in one place, Fulva, Fulvala and Dorothy K. Williamson in a separate family group, Spurias and types and species in another spot, and then to complete the picture a planting of Japanese Iris. Then in a shady nook under a tree there is nothing finer than a tiny dwarf form of Beardless Iris, Graminea, which is not to be confused with the Dwarf Bearded Iris of the same name. The Beardless Graminea has flowered profusely for me in full shade, although a little sun is beneficial. It is also a charming rock garden variety. It is delightfully fragrant and quite pretty, but of unique form, being different from any other Iris and reminding one somewhat of the much sought after bulbous *Iris reticulata*. The falls of Graminea, which are purple veined over a cream ground, extend just a half inch beyond the reddish violet styles, which otherwise cover the falls; the tiny standards are of exactly the same color as the styles.

### PLANTING CONDITIONS

All of these varieties do well in moist soil that is rich in humus. All of them will do well either in full sun or in semi-shade. I have had the Siberian Iris bloom profusely in full shade, but for best results I recommend giving all Irises as much sun as possible, excepting those mentioned as especially adaptable to shady situations. For those who have limestone soil it is best to stick to the Bearded Iris, which love lime. It is also well to avoid bone meal and wood ashes in treating Beardless Iris, on account of their lime content. Well rotted stable manure in liberal quantities is the best fertilizer and if possible this should be thoroughly mixed into the soil before planting. If the soil can be prepared some time in advance of actual planting, and turned occasionally, so much the better.

The treatment of Beardless Iris is extremely simple, for while they like water, most of them will also thrive in a dry situation. They should be divided about every three to five years for best results. Japanese Iris usually grow in a circle and when the circle meets they will soon die if not divided. It is usually best to transplant them about every third year; sometimes they will go for four or five years without transplanting, depending upon the growth, which again is dependent upon many things such as soil, moisture and variety, so that no specific rule can be given. In all of these things the individual judgment must play an important part when general principles are once understood. Overcrowded plants will be found to be root-bound and when transplanted much of the old roots should be removed and discarded, so as to give the new roots a chance. The Siberian Iris and some of the others mentioned will stand more crowding than the Japanese Iris, but all should be watched carefully and when the growth begins to be stunted and flowers lacking it will usually be time to transplant.

Beardless Iris should be planted fifteen to eighteen inches apart, as they are rampant growers and will soon make heavy clumps and furnish great quantities of flowers. The

(*Continued on page* 140)

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WALL-TANKS used to be high overhead—then they came lower. Now T/N eliminates wall-tank altogether—tank and bowl are built in *one piece*. So smart and modern. Can be installed in corner or under a window. *Quiet*—yet patented "whirlpool" action thoroughly cleans the bowl. Non-overflowing, free from trouble. Costs $15 to $40 less than other "quiet" closets. Ask your architect or plumbing contractor—or write for interesting booklet.

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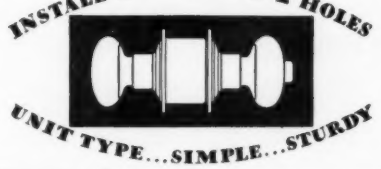


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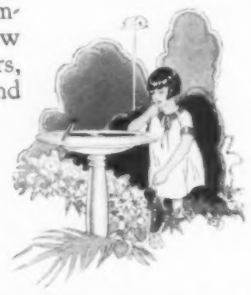
*Gain Winter Beauty and Assure More Vigorous Growth Next Spring*

NOW, during the summer months, is the ideal time to plan improvements for your grounds. You can get out-of-doors, see the various plants while they are blooming and thus be sure of selecting the varieties you like best.

Whether your problem is a complete planting for a new home, the modernizing of present planting, or simply the addition of some new plants, shrubs and flowers, you will find inspiration and suggestion everywhere.



The beautiful landscape effect, the lovely out-of-doors living room, the appealing formal or informal garden, which make the homes of your friends and neighbors so attractive, are not the result of chance. Each has been carefully planned, and each holds suggestions which will help you make a beauty spot of your own grounds.

Moreover, by planning now, you will be able to do much of the actual planting this fall, when planting conditions are best for many varieties. In the fall all plants are dormant, the soil workable, ample rainfall is assured, and the planting will be ready to respond more vigorously to spring's first urge.

Write or consult your nurseryman, or his representative. The nurserymen who display the insignia shown in the signature at the bottom of this page will assist you in achieving beautiful grounds the year 'round.

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# HORSECHESTNUTS FOR BLOOM

(*Continued from page 77*)

face of the upper one are yellow spots which later turn red. The scent of the flowers is remotely like that of the Thorn and not particularly pleasant. The bright green leaves unfold slightly before the inflorescence appears and are full grown when the flowers are expanded. The leaves are disposed in opposite pairs on the shoots, have a long, stout stalk, and the blade is of from five to seven separate leaflets radiating from a common base, like fingers.

### GOOD VARIETIES

Quite naturally in a tree so long cultivated varieties have been detected and perpetuated by vegetative propagation. Among the most distinct are *pyramidalis*, *umbraculifera*, *tortuosa* and *pendula*, sufficiently described by their names. A form with leaflets incised into narrow lobes has been distinguished as *laciniata*; another with short-stalked, yellowish variegated leaves suggests a diseased condition and ought to be discountenanced. A variety with double flowers, *baumanni*, however, has merit since the flowers last longer than those of the type, and as it bears no fruit it may be planted where the type is objectionable. Its history is worth reading: In 1822, near Geneva, a Mr. A. M. Baumann discovered on an ordinary Horsechestnut tree a single branch which bore double flowers. This branch was propagated by the Bollweiler Nursery in Alsace, and this is the source of all the plants of the double-flowered variety in cultivation.

To many people the name Horsechestnut stands only for the great tree from the mountains of Greece, but there are many other Horsechestnuts, both trees and shrubs, some with yellow and some with orange and others with red flowers of various shades. These sorts with colored flowers are all natives of this country, where they are generally known as Buckeyes, but some of the handsomest are hybrids in which the American and European species have been blended. The best known is the red-flowered *Aesculus carnea*, a hybrid probably between the Common Horsechestnut and the red-flowered *A. pavia* from the southeastern United States, although the actual history of its origin is unknown. These hybrids and varieties of the American Horsechestnut were popular garden plants in France in the first half of the last century but they have now largely disappeared from cultivation and are difficult to obtain. The flowers vary from flesh color to deep red, the handsomest of all the forms being known as *A. carnea briotii*, which is one of the most beautiful of all flowering trees hardy in Massachusetts.

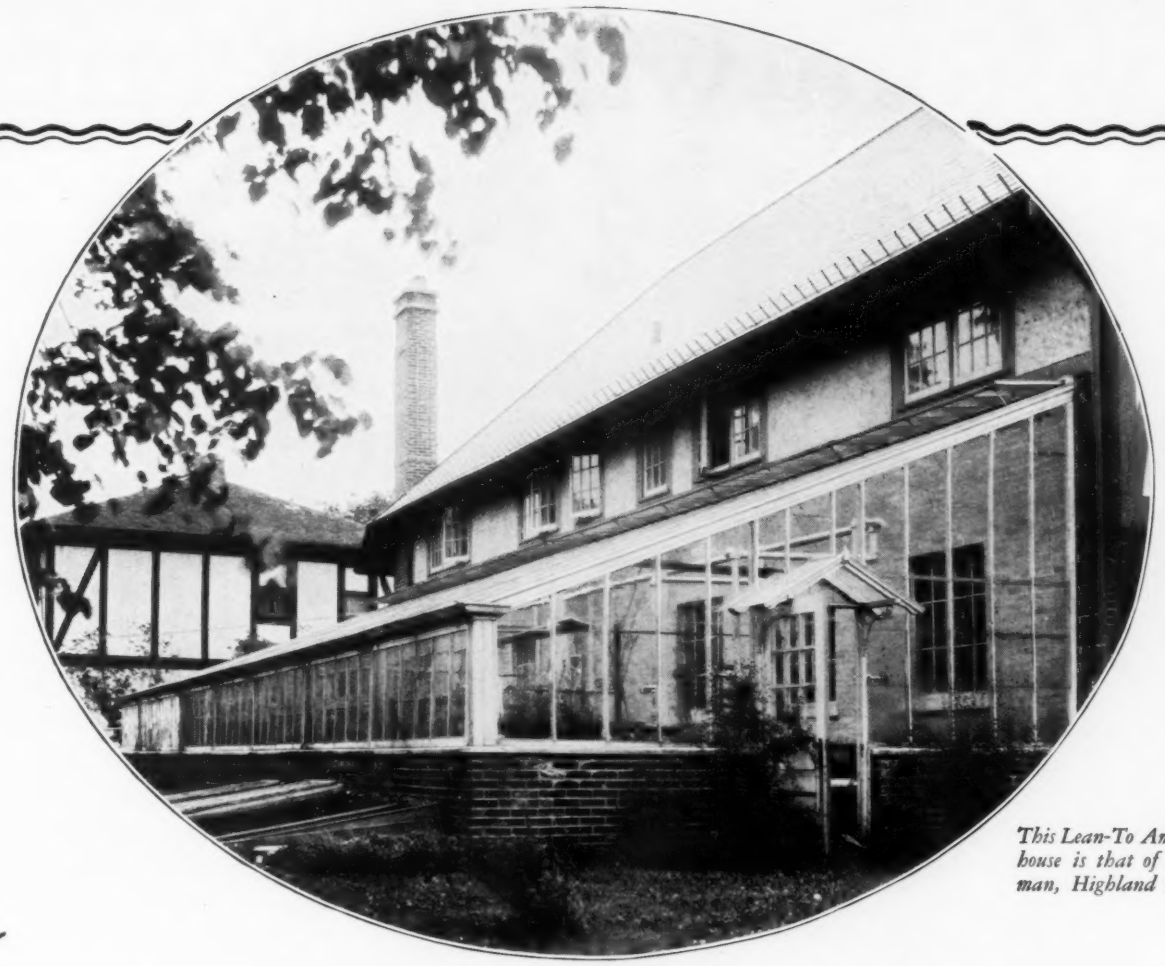
The yellow-flowered *A. octandra* is the largest of the Buckeyes and blooms a little later than *A. carnea*. The best known, in books at least, of the red-flowered southern Buckeyes is *A. pavia*, tender in New England. An even more beautiful plant is the red-flowered *A. discolor mollis*, which is generally distributed from the coast of North Carolina to southern Arkansas and western Texas, and in flower is one of the most brilliant plants of the South. A recently described species from the southeastern States is *A. georgiana*, a broad, round-topped shrub growing from five to six feet tall with large red and yellow flowers in long compact clusters, and a plant of much promise as a garden ornament. From eastern Texas hails the yellow-flowered *A. arguta*, a small shrub, and from the southern and southwestern States *A. austrina*, a beautiful red-flowered shrub or small tree.

Harbison's Buckeye (*A. harbisonii*) is the latest species to unfold its leaves, which do not appear until those of most of the other trees and shrubs of this family are nearly full grown. It is a good garden plant which has proved itself perfectly hardy in the Arnold Arboretum, where it has flowered regularly for many years. The stem and branches of the flower cluster and the calyx are rose color, and the petals are canary yellow slightly streaked with red toward the margins; the lateness of their appearance adds to the value of this shrub. By the middle of July the last of the Buckeyes (*A. parviflora*) is in flower. This native of the southeastern States is a broad, round-topped, much branched shrub from six to ten feet high, and every branchlet terminates in long, narrow, erect spikes of small white flowers in which the stamens are long exserted. This shrub requires good soil and a moist situation and is well suited for planting in large masses or as a single specimen.

All the Horsechestnuts demand a deep, cool loam which should be liberally enriched with fertilizer from time to time, cow manure and bonemeal being their favorite foods. While the Common Horsechestnut is a familiar subject in this country, it is by no means over-planted. At the same time, it is often placed where it cannot do itself justice. As a street tree, it has no value. In the first place, owing to under drainage, lack of air and food, and smoke and gas laden atmosphere, the foliage goes brown early in August and the tree becomes unsightly. Moreover, it fruits freely and these are not only a temptation to boys to climb and break the trees but are a nuisance as they litter the streets. For the large garden or especially in the park either as a specimen tree or along an avenue, it cannot be beaten. The yellow, pink and red-flowered forms are splendid for the small garden.

### LENGTHY SEASON

Nurserymen have neglected these handsome trees, all of which are easily raised, the species from seeds, the hybrids by grafting on understocks of the Common Horsechestnut. The French are the people who properly appreciate our colored Horsechestnuts and it is high time the American public woke up to the value of these native trees and their hybrid progeny. Their season of blooming is a lengthy one, starting about mid-May according to climate and extending in succession well into July. They are good permanent plants that repay the good food they demand.



*This Lean-To American Greenhouse is that of P. W. Chapman, Highland Park, Illinois*

# Now—a Greenhouse for less than $1000

You have often wished that you could attach a conservatory to your home or build a greenhouse of your own. Perhaps a false impression of the cost has made you hesitate. Now, through large scale production methods "American" can furnish conservatories at a price which is no longer an obstacle. And if desired, the cost can be conveniently paid out of income.

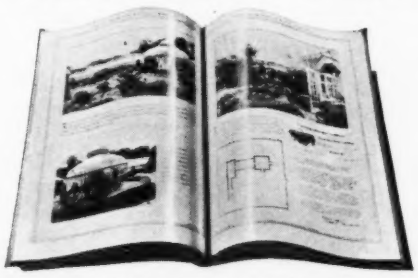
Picture a bitterly cold, cheerless day next winter when you long for the comfort of summertime. Imagine the pleasure that would be yours if you could step into the quiet, warmth and fragrance of your indoor winter garden among palms and ferns and flowers of every description. Or imagine the enjoyment of being served at your dinner table in the middle of January, with vegetables raised in your own greenhouse.

No need to wait longer! Now is the time to make your plans for winters of joy for years to come.

When you receive the beautiful 192 page book on "American" Greenhouses, you will find included full price information on the many styles and sizes.

***Here's the First Step***

Write us today for your copy of "American Greenhouses." There will be included a price list covering a wide range of sizes and a number of different styles.



We have published this book, specifically for those considering a greenhouse of their own. Its 192 pages include over a score of 4 color plates, a number of blue prints and specifications and there is page after page of illustrations and descriptions of privately owned greenhouses.

**THE AMERICAN GREENHOUSE MFG. CO., 1307 W. Randolph Street, Chicago, Ill.**

**Amityville, L. I., N. Y. • Linden, N. J. • Kansas City, Mo. • Pana, Ill. • St. Louis, Mo. • Denver, Colo. • Philadelphia, Pa. • Cleveland, Ohio**

# AMERICAN GREENHOUSES

CONSERVATORIES - SOLARIUMS - SHOW HOUSES - PALM HOUSES

# To whom will you entrust

*Practical training first. The experts shown above train all new men in the practical field work. Every new man must go through a thorough course of training and be proved out—no untrained men are ever used. These selected instructors are men of character, intelligence, and professional attitude*

*Tumbling Team—Davey Institute of Tree Surgery, 1928-29. Davey Tree Surgeons are athletic types. They are carefully selected with the idea of physical fitness. The nature of the work and their training make them more so. In addition to intelligence and character, they have physical energy; that is why they are diligent workers*

LET us talk about *your* trees. They are living things, subject to disease, decay, starvation, insect attacks, mechanical injury and other ills. They are priceless to you—only time can replace them, long time at that.

Just for the moment, think of the most valuable tree on your place. Suppose it is starving. Wouldn't you, in self interest, insist upon scientifically trained experts who know what to feed it, and how, and when—without guessing or experimenting?

If this priceless tree is decaying in the trunk or limbs, and is growing steadily weaker, liable at any moment to break off or break apart in any high wind, wouldn't you entrust its treatment only to men with proven scientific knowledge and real personal skill?

If *anything* is wrong with that tree—and dozens of things might be wrong, because it is a living, breathing organism—wouldn't you demand reliable experts who are trained to diagnose tree troubles? Certainly proper treatment cannot be given without correct diagnosis.

You can trust Davey Tree Surgeons with a feeling of confidence and satisfaction. They are carefully selected and reliable men. They are thoroughly trained and have real demonstrated skill. They are educated scientifically in the Davey Institute of Tree Surgery, the only school of its kind in the world. They know how to diagnose the ailments of trees. Their knowledge and skill are based upon a half century of Davey experience. They are backed by a responsible business organization.

*Scientific Training. A laboratory class at the Davey Institute of Tree Surgery—using high-powered microscopes and dissecting lenses to learn the sciences relating to their work. They must know the scientific reasons for all the things that they have been trained to do skilfully*

*Practical Training. This is a class learning the important art of saw filing at the Davey Institute. Every man is taught to keep his tools in proper condition. Sharp tools mean good work. Practical training plus science means efficient service*

# your priceless trees?

## *Surprisingly Low Cost*

In 1928, Davey Tree Surgeons served 21,608 clients from Boston to beyond Kansas City and from Canada to the Gulf. 76 per cent of these clients paid less than $100.00 each. The following table tells the story.

17,022 clients paid less than $100.00 each
2,223 paid from $100.00 to $200.00 each
1,642 paid from $200.00 to $500.00 each
721 clients paid more than $500.00 each

You can afford to employ the expert, reliable service of Davey Tree Surgeons for your trees. They will do as much work as you want—and no more. They will do their work right—they will save any tree that can be saved—they will give you professional and conscientious service. There is no charge except for working time, plus the necessary materials and expressage.

### Davey service is local

Davey Tree Surgeons live and work in your vicinity. They are almost as conveniently located as your dentist or doctor or surgeon. They are not sent from Ohio for your individual work—they are trained in Ohio, but they live in your vicinity and work regularly for other nearby people.

Write or wire Kent, Ohio, for examination of your trees without cost or obligation. Permanent representatives are located in principal cities; the nearest one can serve you conveniently.

*Everyone who sees Davey Tree Surgeons at work in the trees says, "They climb like squirrels." They certainly are remarkable climbers—they are trained to it. They get around in the trees with surprising agility and speed. But they use ropes—never injurious climbing spurs—to facilitate climbing, to prevent accidents, and to protect trees, wires and other property. They have diligence, speed, accuracy and a trained knowledge of their work*

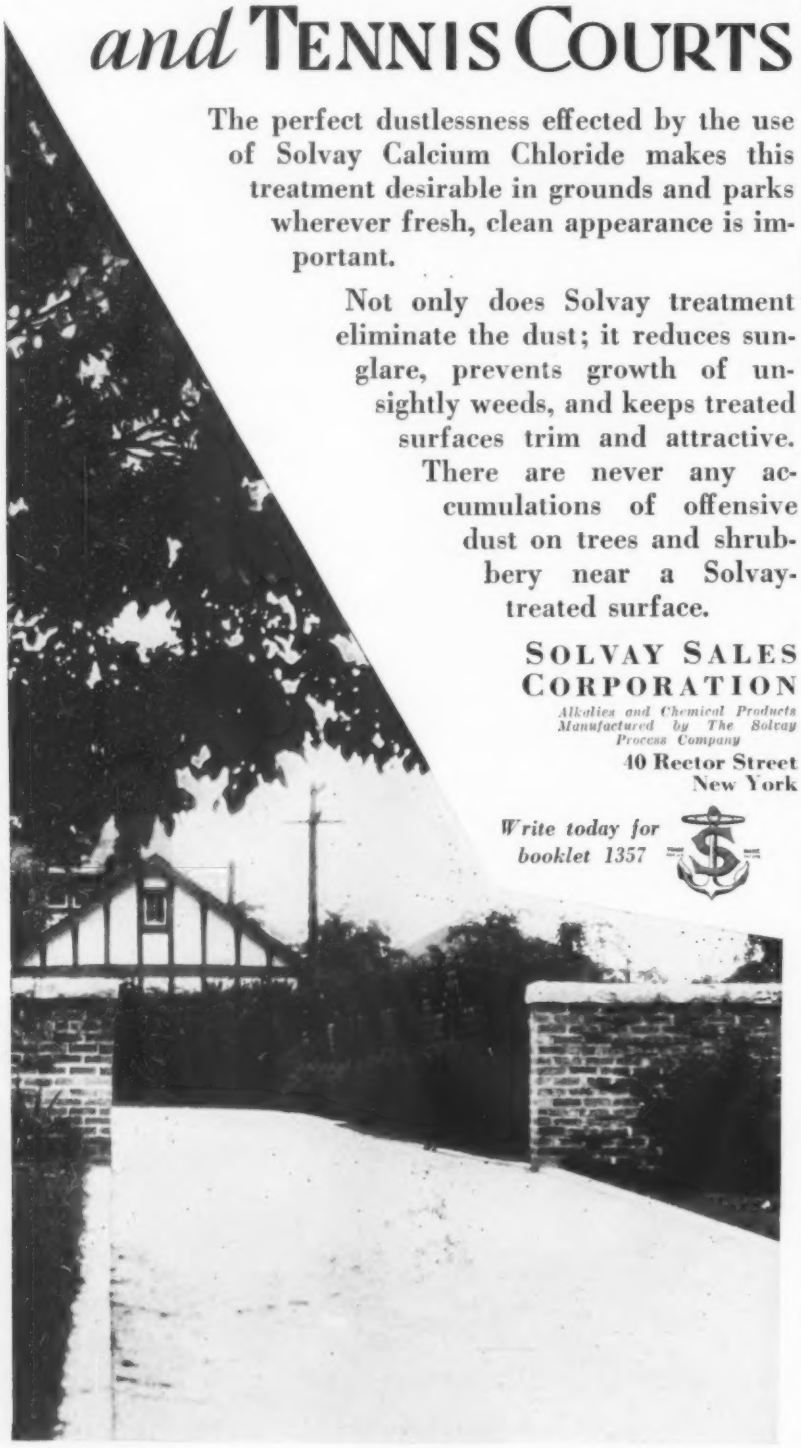
*The Student Body of the Davey Institute of Tree Surgery, 1928-29, numbers 446 splendid young men in the Freshman, Junior and Senior classes, all selected from the proven men who have already been thoroughly trained in a practical way. The purpose of this resident school is to provide scientific knowledge and accuracy to supplement the practical skill that is given in the field training. This gives balanced education—Davey Tree Surgeons know both how and why. The Davey Institute of Tree Surgery has been in continuous operation for twenty years, the only school teaching the science of Tree Surgery. The Faculty of the Davey Institute of Tree Surgery includes 37 scientists and master Tree Surgeons*

JOHN DAVEY
1846-1923
*Father of Tree Surgery*
Reg. U. S. Pat. Office

# DAVEY TREE SURGEONS

MARTIN L. DAVEY, *President and General Manager*
THE DAVEY TREE EXPERT CO., Inc., 201 City Bank Bldg., Kent, Ohio

# Well-kept Grounds *Require* DUSTLESS DRIVEWAYS *and* TENNIS COURTS



The perfect dustlessness effected by the use of Solvay Calcium Chloride makes this treatment desirable in grounds and parks wherever fresh, clean appearance is important.

Not only does Solvay treatment eliminate the dust; it reduces sunglare, prevents growth of unsightly weeds, and keeps treated surfaces trim and attractive. There are never any accumulations of offensive dust on trees and shrubbery near a Solvay-treated surface.

SOLVAY SALES CORPORATION
*Alkalies and Chemical Products Manufactured by The Solvay Process Company*
40 Rector Street
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**SOLVAY**
TRADE MARK REG. U. S. PAT. OFF.
**Calcium Chloride**
FLAKES 77%–80%
*"The Ideal Dustlayer and Surface Binder"*


## HOUSELEEKS TO ENHANCE

(*Continued from page* 130)

from it by the looser and flatter rosette and the absence of down.

Among the small rosetted kinds *funki* is delightful, its little rosettes globular and tight and bright pea-green at all seasons of the year. It is one of the best kinds though its flowers are poor in form and color. *S. gaudini* is a lovely sort with wide, starry rosettes tipped and sometimes suffused with color. Its flowers are carried on tall stems and are of rather a good tone of yellow. *S. brauni* is a nice little sort commonly to be had with green rosettes held fairly well open and yellow flowers on short stems. *S. rubicundum* is a beauty with somewhat larger and more open rosettes of a fine red color.

Mr. Correvon describes a porch roof he once saw that was completely covered with *S. arenarium*. A flat porch roof had been covered with sand and gravel as a protection from the sun. Above it in a window box grew the sand Houseleek. From time to time a rosette became detached and fell to the roof below where it quickly rooted, until in time the whole roof became covered with a bright green undulating carpet of little pointed-leaved rosettes. The flowers of *S. arenarium* are pale yellow and borne on very short stems.

Of all the Houseleeks the Cobweb group is probably the most amusing. The hotter and dryer the situation where they grow, the thicker and whiter the "cobweb" that is woven back and forth, back and forth from tip to tip of small leaves that make up the tight rosette until it appears, as someone has aptly said, as if an industrious spider had fitted an extra dense web over it. The rosettes are small, round and compact, and it is a famous doer where it is made happy in very stony situations where the soil is light and poor and the sun scorches it unmercifully. The flowers of the typical Cobweb Houseleek, too, are really lovely—a bright, warm, wine red hoisted on short stems in close clusters of stars. Throughout the Alps, after the lower valleys are left behind, this tidy, gay little ornament is to be found hanging from chinks in the rocky walls or sprawling about among the stones. It is the most ascetic of them all in regard to food and will grow on almost bare rock where just a little soil is lodged.

A form of *S. arachnoideum* with larger rosettes is *S. laggeri*, and other desirable forms of it are *S. fauconneti*, *S. doellianum*, with distinctly more open rosettes, less cobweb and poorer flowers of a less definite rose hue, and *S. moggridgei*. There are many other variations of this truly delightful type, any of which are certainly well worth making a little fuss over and placing where they will be able to make good display of their very special type of beauty.

In my own garden there are numerous kinds of Houseleek to which I can as yet give no name, but the pleasure which they give me is very definite, indeed. To the jaded gardener I should say collect Houseleeks to tone up the enthusiasm.

## THE BEARDLESS IRIS OF TODAY

(*Continued from page* 134)

crown should be set about two inches below the surface of the ground, the roots carefully spread out and the earth firmly packed about them. Then it is well to give them a good watering. Unless they are planted in the spring they should be given a covering of straw or Pine boughs, or any coarse material the first winter, to prevent the plants from being thrown out of the ground by alternate freezing and thawing. After the first year no winter protection is necessary. The covering should be put on after freezing weather sets in and should be removed late the following spring. A light covering of leaves is beneficial if they are held in place by some other coarse, loose covering. The leaves may be turned into the ground the following spring.

There is nothing more easily grown, or that will give greater satisfaction in any location, than a collection of Beardless Iris. They prolong the Iris season and if, in conjunction with these, one has a collection of Dwarf Bearded Iris, Intermediates and other early flowering varieties, together with late flowering Bearded Iris, one may have Iris in flower for a period of three months.

## HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 132)

of stitchery. With anecdotes, bits of poetry, and intimate narratives Miss Whiting has taught more than I believed was to be known about the articles that are found in any needlewoman's work-basket.

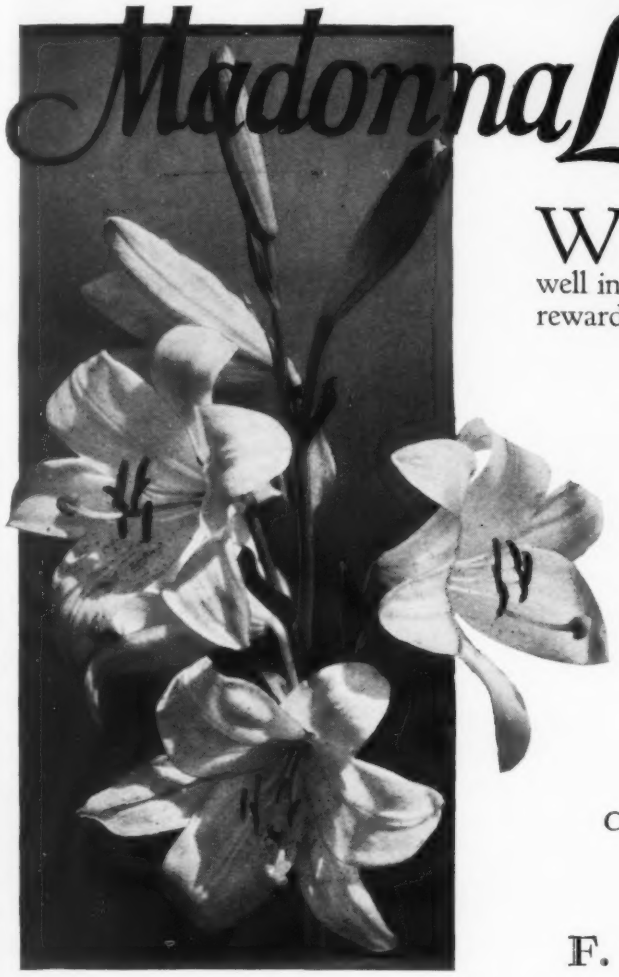
About a hundred and sixty well-chosen illustrations enliven the book, which, however, needs no extra enlivening as there is not a dull page in its three hundred and sixty.

Miss Whiting has circled the globe in her wanderings, and the romance, joy and solace associated with this first art of woman are traced from the tiny lad in Jaipur (India) who with his pointed stick turns an enameled reel for the drawing out of gold wire, to the old English lacemaker who no longer sees but "feels".

There is an Oriental text which reads,

"Art is the flower of life, adorning the existence of the bright and the strong, and sheltering and consoling the sad and solitary ones of the earth." Needlework might well be substituted for art since Miss Whiting has woven her charm over the tools of the craft.

M. F. B.



# Madonna Lilies

## Home-grown Bulbs from The Green Mountains

*Ready NOW!*

WHITE as freshly fallen snow; fragrant as the rarest perfume from the Indies; the loveliest of the entire lily family. Lilium candidum grows well in open, sunny places, needs but little attention, should live for years, rewarding you with many blooms in mid-July.

**Solid home-grown bulbs, direct from the bulb beds,**
**45 cts. each, $4.50 per dozen, $35 per 100**
**Imported bulbs** (ready in September) **30 cts. each**
**$3 per dozen, $22 per 100**

### Everyman's Lily Collection

***ready in October***

*L. elegans.* Orange-red.
*L. hansoni.* Yellow.
*L. croceum.* Golden-yellow.
*L. regale.* White, shaded pink, inner surface primrose-yellow.
*L. superbum.* Bright orange.
*L. candidum.* Pure white.
*L. batemanniae.* Apricot.
*L. speciosum rubrum.* Red
*L. tigrinum.* Reddish-yellow.

**Six bulbs of each variety** (54 bulbs in all) **for $13**
**Three bulbs of each variety $7**

*Complete printed instructions for planting and culture sent with each order.*

**If you do not have our catalogue of perennials, lilies, rare orchids and ferns, shrubs and evergreens, please advise us; a copy will be mailed at once.**

**F. H. HORSFORD, Box A, Charlotte, Vermont**

SKINNER SYSTEM OF IRRIGATION.

# Beautiful Lawns

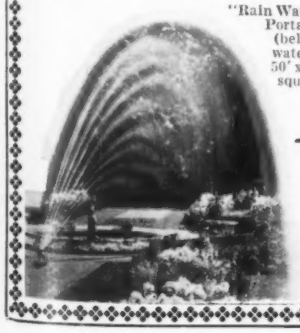
## —at the turn of a valve

**Beautiful Lawns, Lovely Flowers, Thrifty Gardens can now be properly supplied with adequate moisture at the mere turn of a valve. The Skinner System line of Irrigation is varied and comprehensive enough to cover every detail of correct watering.**

There is no watering problem that Skinner has not solved in the past quarter century. Our consulting experts can solve **your** problem at a cost lower than you think.

Either concealed heads buried in your lawn and fed from underground piping, overhead lines or portable sprinklers, give you that fine "mist-like" spray that is so desirable for plant life.

*Literature describing Skinner System will be mailed on receipt of letter or coupon below. Write today.*



"Rain Wave" Portable (below) waters 50′ x 50′ square

*The* SKINNER IRRIGATION CO.
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Am interested in correct watering for my lawn and garden. Please send your booklet "RAIN" without obligation.

*Name* .....

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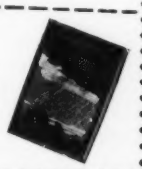
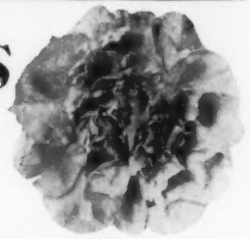


# BRAND PEONIES

## Glorious Creations of Rare Beauty



For more than 62 years we have been developing and improving the world's most beautiful Peonies. We can now say that we have the largest and finest collection of Peonies in the world. Peonies that will amaze and delight you with their size and beauty. Peonies that will make your flower garden the envy of all who see it.

A. M. Brand

### UNUSUAL AND RARE VARIETIES

In our collection you will find just the Peonies you have always wanted. Peony lovers the world over always come to us for new stock because they know by experience that we have exactly what they want.

### OUR NEW PEONY MANUAL

Just published late in 1928 and the most complete book on the Peony ever written. This book answers every question as to the varieties, care and history of the Peony. Every Peony lover should have this manual and it will be given free to all who purchase Peony Roots amounting to $5.00 or over.

**CATALOG FREE** Our Peony and Iris catalog is yours for the asking. It describes all the beautiful Brand Peonies and Irises. Send for it now.

**BRAND PEONY FARMS, Inc.**

**Box 30** **FARIBAULT, MINN.**

**Summer Drought ...will never hurt this lawn**

Scorching summer offers no handicap for the grounds equipped with Thompson Concealed Lawn Sprinking Systems.

Just a mere turn of the control and a host of little fountains spring up from small pipes hidden below the lawn's surface.

Every square inch of turf—every flower bed—each hedge—is sprinkled with just the right amount of life-giving water.

You can have refreshing April showers whenever you wish—without work or annoyance.

Whether your lawn is turfed now...or whether it soon will be, a Thompson Sprinkling System can be put in at little cost, without harm to the lawn.

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*Send for this FREE book*

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Without obligation, send me *"The Lawn Beautiful"*
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# THE GARDENER'S SCRAP BOOK

## FEEDING OLD TREES

TAKE the average substantial place in the suburbs or country and, if there are old trees on it, a keen observer will usually find that some of them are undernourished. Perhaps their roots have come against subterranean stone barriers which prevent further search for food; possibly the surrounding soil never was overly rich and is now badly exhausted by the years of demand upon it. Whatever the particular cause, the result shows in lessened luxuriance of twig and leaf, even extending to gradual death of the whole tree in extreme cases.

It is really surprising what a rejuvenation can be effected in these old trees by a systematic application of the right kind of plant food. The usual method of application—and a very good one—is to punch holes two feet or so deep with a crowbar in the soil all around the tree, thereafter partially filling them with special tree food and sealing them over with soil. A large tree may call for a hundred or more of these holes, from each of which the food is gradually dispersed into the immediately surrounding soil where it is taken up by the roots. In the course of a year or less the tree should show the results in an abundant revitalization that is often astonishing in its far-reaching effects.

## LAWN MAINTENANCE

THE month of August is the one above all others when the sins of the careless lawn maker are visited upon him by a Nature that accepts no excuses. If there have been unwise omissions or commissions they will become evident now. Similarly, the lawn that has been made right and kept right will repay the effort in midsummer by the enduring quality of its greenness and growth.

(*Continued on page* 144)

**MANURE! MORE MANURE!**

Good gardening depends on manure. Chemicals, prepared fertilizers, nothing can take its place. You *must* have manure.

Stable manure has become scarce, but thanks to ADCO you can still have all the manure you need. ADCO is the powder that when mixed with straw, stalks, leaves, cuttings, garden waste of any kind, turns it into manure. This ADCO Manure is *real* manure, identical chemically and in fertilizing power with the old-fashioned kind, but much cleaner.

You owe it to your garden and yourself to know about ADCO and how to use it. Won't you let us send you our booklet? It's free.

Send $7.75 for 100 lbs. of ADCO, enough to make two tons of excellent manure; or ask your seedsman for it. Simple directions accompany every package.

**ADCO, 1740 Ludlow Street, Philadelphia**

**Where Skill Earns a Premium**

If you are one of those individuals that can grow plants from seeds, here is your opportunity!

**12** Extra Choice Hardy Perennials for an even **$1.00**

The finest and most carefully selected assortment, including Long-spurred Columbines, De Luxe Hybrid Delphiniums, New Hybrid Lupinus, New Hybrid Oriental Poppies and many other of the better varieties of hardy plants, in strains we are certain are the best obtainable.

**Collection No. 3550—12 pkts.—$1**

*Dreer's Midsummer Catalog*

A book devoted primarily to offers of such items as will help you to make the most out of midsummer gardening opportunities. No matter what your needs—seeds, bulbs, plants, etc., etc.—as long as they are seasonable you'll find them offered in the catalog. Please ask for it, mentioning this publication.

**HENRY A. DREER**
**1306 Spring Garden Street Philadelphia, Pa.**

***FALL is the season for planting.*** **Start next summer's garden now. Here is a big free catalog which will help you. It contains a wide selection of Perennials, Flowering Shrubs, Evergreens, Vines, Garden Furniture and Garden Tools.**

**This beautifully illustrated catalog is sent FREE to all points east of the Mississippi and north of the Carolinas (50 cents per copy elsewhere.)**

**Little-Tree Farms**
**84 H Pleasant Street**
**Framingham Centre, Mass.**

**Scott's Creeping Bent for Perfect Lawns**

Sod in six weeks! A rich, velvety stretch of lawn that chokes out weeds before they can grow! A deep, thick, uniform turf that is everlasting and makes your home a beauty spot! That's what you'll get if you plant Scott's Creeping Bent.

**The New Super-Lawn**

Creeping Bent—long recognized as the ideal grass for golf putting greens—is now producing Super Lawns. Instead of sowing seed you plant stolons or the chopped grass—and in a few weeks you have a luxuriant lawn like the deep green pile of a Turkish carpet. Read all about this unusual grass in our illustrated booklet "Bent Lawns." Mailed on request. Fall is the best time to plant.

**O. M. SCOTT & SONS CO.**
**856 Main Street Marysville, Ohio**

**Flowering Trees *of the* Orient**
**Japan - China**

**Also a complete general line of nursery stock**

***Illustrated Book sent free upon request.***

**EMBOSSED METAL LABELS**
Permanent identification for plants and trees now available in small lots. Send 10c for list of 1000 varieties.

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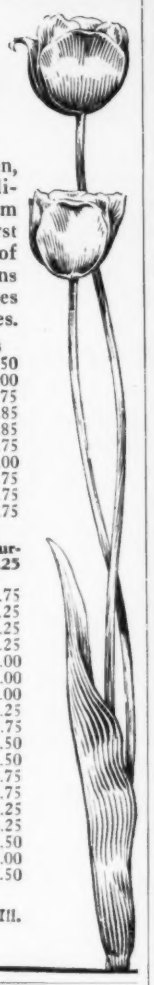
**921 Montgomery Ave.**

# Gorgeous Springtime Blooms

## SHUMWAY'S "Pedigreed" Bulbs



If you want a beautiful springtime garden, plant bulbs this fall. Shumway's "Pedigreed" Bulbs are imported direct from Holland; guaranteed largest sizes, first quality. You can't fail to produce tulips of gorgeous beauty. Make your selections today at our low prices. Delivery charges prepaid anywhere in the United States.

**Superfine Mixture—Largest Size Bulbs**

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|---|---|---|---|
| 100 Darwin Tulips | 17 | Varieties | $ 3.50 |
| 100 Breeder Tulips | 15 | " | 4.00 |
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| 100 Early Single Tulips | 12 | " | 3.85 |
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| 100 Crocus (1½" dia.) | 5 | " | 3.00 |
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**50 Bulbs at the 100 rate.**

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*All varieties grow 2 to 3 feet tall. Giant bloom.*

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| 100 Princess Elizabeth | Rose Pink | $ 4.75 |
| 100 Baronne Tonnaye | Vivid Pink | 4.25 |
| 100 Bartigon | Carmine Crimson | 4.25 |
| 100 Clara Butt | Salmon Pink | 4.25 |
| 100 La Tulipe Noire | Nearly Black | 5.00 |
| 100 Valentine | Violet | 5.00 |
| 100 Scarlet Beauty | Scarlet | 5.00 |
| 100 Inglescombe Yellow | Yellow | 4.25 |
| 100 Golden Bronze | Name describes it | 4.75 |
| 100 Farncombe Sanders | Rose Scarlet | 4.50 |
| 100 Rev. Ewbank | Lilac-blue base | 4.50 |
| 100 Cardinal Manning | Rosy Violet | 4.75 |
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(*Continued from page* 142)

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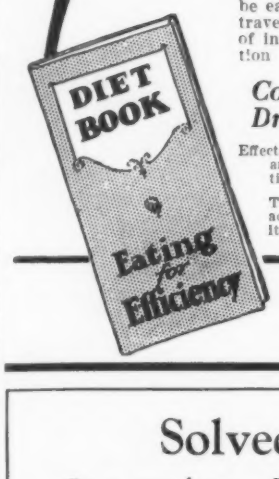


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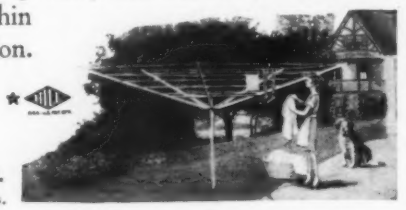

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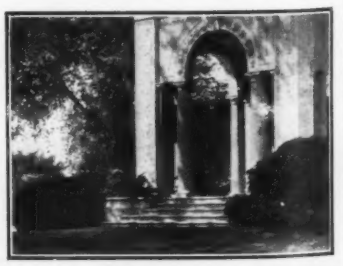

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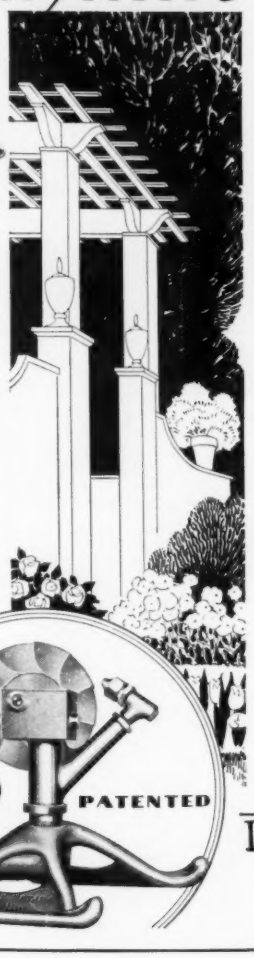

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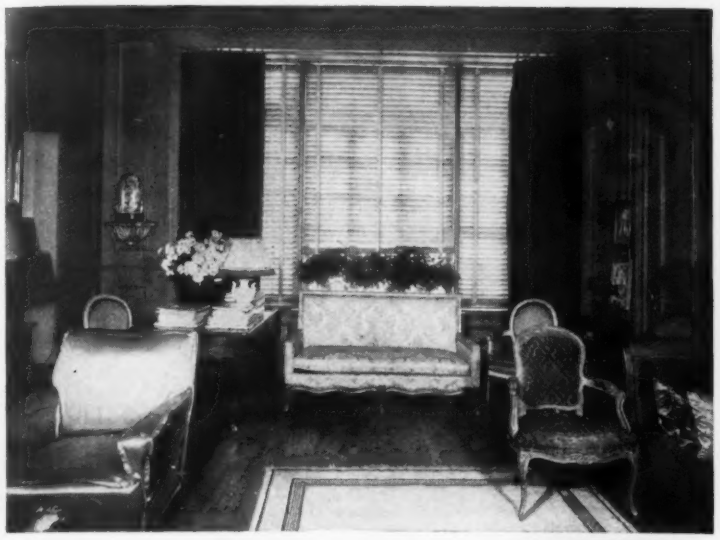
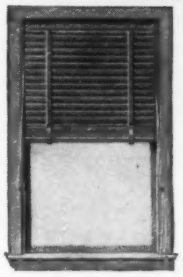
While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index

## On Hot Summer Days



Keep out the heat but
Let in the light and air
*with*
**BURLINGTON VENETIAN BLINDS**



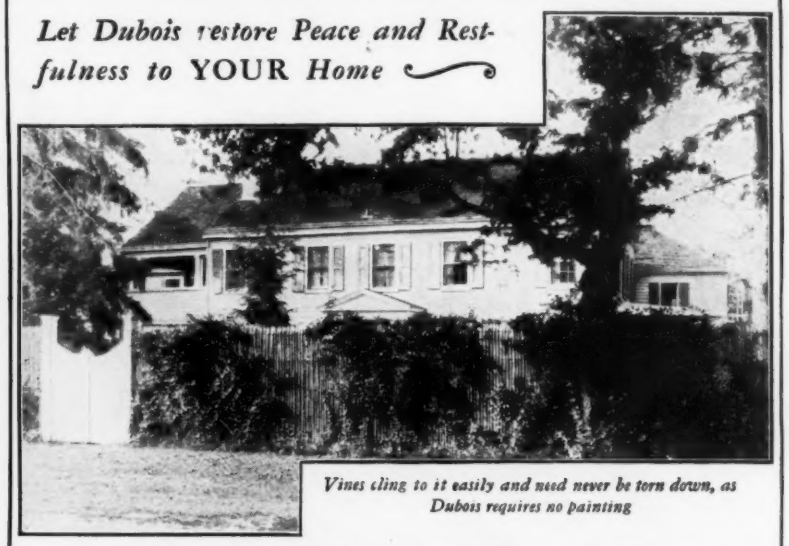
*Slats may be adjusted to give the desired amount of light.*

**Finished to order in any color to match your interior**

**Also**
**For Schools, Hospitals, Churches, Office Buildings, Factories, Apartment Houses, etc.**

**BURLINGTON VENETIAN BLIND CO.**
**280 Pine St., Burlington, Vt.**

*Let Dubois restore Peace and Restfulness to* YOUR *Home*



*Vines cling to it easily and need never be torn down, as Dubois requires no painting*

## *DUBOIS* Woven Wood Fence

*Made in France*

Robbed of its once-peaceful seclusion by endless streams of passing motor cars and annoying picnickers, this charming remodeled farmhouse has regained its former tranquility by the erection of Dubois—the only artistic, *solid* fence.

This instance is typical of thousands of homes that are being made more livable, attractive, and safer for children with this quaint, moderately priced French fence, of live chestnut.

*Comes in 5ft. sections, ready to erect, and in three heights: 6' 6", 4' 11" and 3' 10".*

DUBOIS FENCE & GARDEN CO.
101 Park Ave., New York
Please send, without obligation, your new portfolio illustrating Dubois' many interesting uses

Name..... 1-H
Address.....
City..... State.....

## *When a Guest Steps into Your Bathroom*

is she mentally making a comparison of YOUR bathroom with her own? Does she register pleasant surprise or is your bathroom inviting unfavorable comparison?

It is surprising how much beauty and refinement a

**Zundel**
**SANITARY TOILET CHAIR**

will add to your bathroom. Matches any color scheme and is easily fitted to both old and new plumbing.

*The Chair illustrated above is*

STYLE NO. 364 C
PRICES: White, $30.00
Colored, 34.50

*Ask your plumber or write for portfolio of beautiful designs.*

**KILLZUN, INC.**
2924 Tribune Tower, Chicago, Ill.

*John Scanlon & Son built this* WEATHERBEST *Home in West Hartford, Conn. Arch't D. S. Douglass, Rocky Hill, Conn., specified Variegated Green* WEATHERBEST *on Roof over a* WEATHERBEST *Tan-Gray for Sidewalls.*

## Built for its Setting

HOMES of distinctive charm may have WEATHERBEST sidewalls and roofs in harmonizing colors to melt into their settings. WEATHERBEST Stained Shingles offer new values . . . more enduring colors. They are all 100% edge grain red cedar stained by the WEATHERBEST special process that gives better colors . . . more endurance . . . lasting charm.

Write for Color Chart and Portfolio of WEATHERBEST Homes in full-color Photogravures. Send 10c (stamps or coin) to cover postage and handling. WEATHERBEST STAINED SHINGLE Co. Inc., 844 Island St., North Tonawanda, N. Y. Warehouses in Leading Centers.

**Weatherbest STAINED SHINGLES FOR ROOFS AND SIDE-WALLS**

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Enclosed is 10c (stamps or coin). Please send Color Chart and Portfolio of full-color Photogravures showing color combinations of WEATHERBEST Homes.

☐ Send book on Modernizing and Reshingling with details of Modernizing Service; also enrollment blank for 1929 Modernizing Contest.

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*Address* .....

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### NO-TARNISH TISSUES

SILVERWARE wrapped in Dexstar Staybrite Tissues will not show the slightest tarnish after long storage. Staybrite is a new, patented discovery that protects highly polished metal or glass against smoke, sulphur or gas-charged atmosphere.

Staybrite Tissues are extra strong, yet velvety surfaced to guard against scratching. Ask your stationer or department store to order Staybrite Silver Wrapping Tissues.

*Sample of Staybrite*
*(48 sheets, size 20 x 30 in.)*
*Mailed to you for $1.00*

Address Dept. No. 5

**C. H. DEXTER & SONS, INC.**
*Highest Grade Thin Papers*
**WINDSOR LOCKS, CONN.**

TRADE MARK
**DEXSTAR**

# Among the Conveniences *of the* Modern Kitchen *is a* Telephone

*It is so handy in answering calls . . . in ordering the day's provisions . . . in household communication*

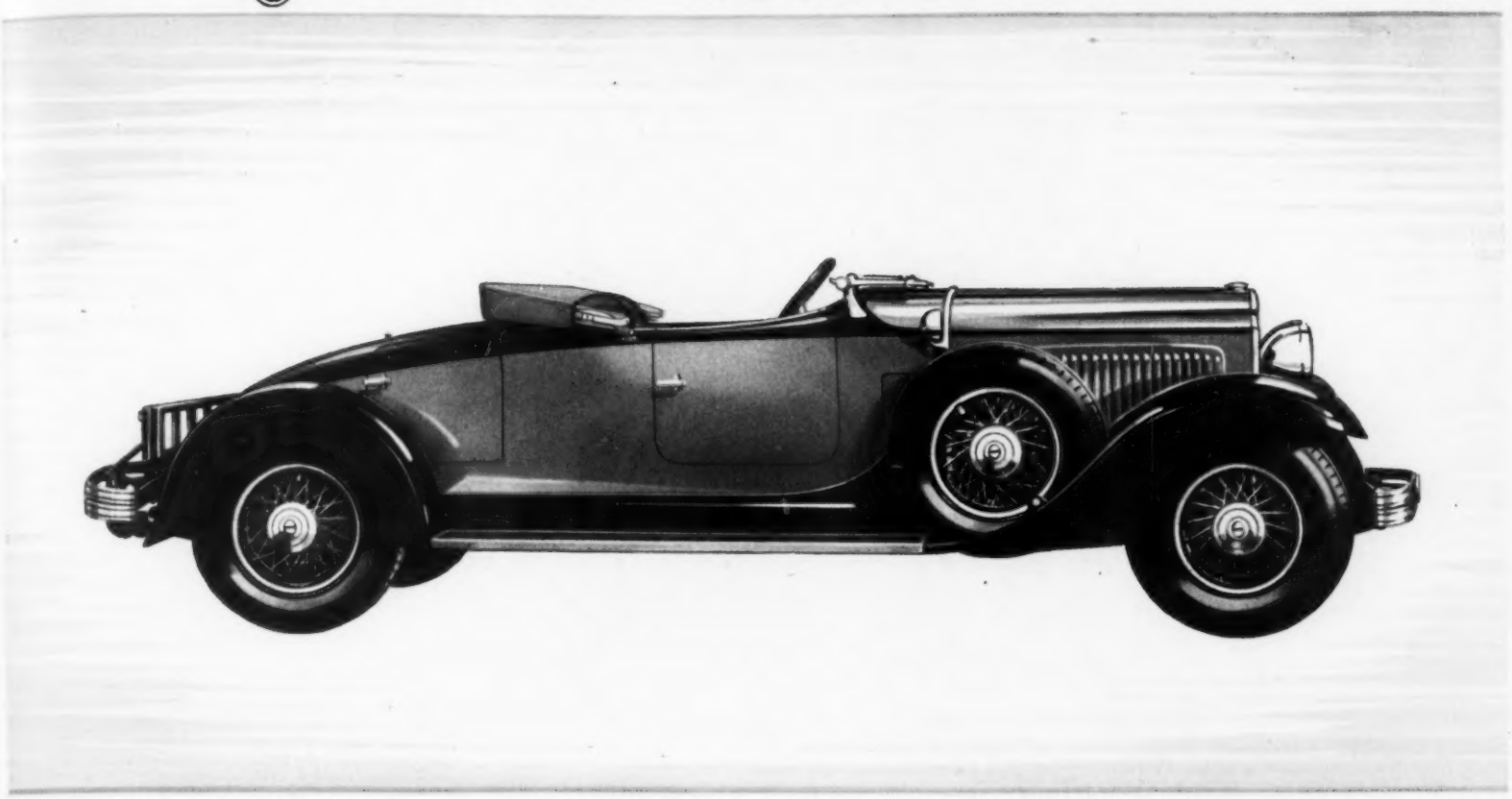
THE kitchen of the modern home is not alone a place for the preparation of food . . . it has emerged into something of an office for the household. Here—over the kitchen telephone, or one in the pantry adjoining—orders for supplies are placed. Communication is had with other rooms in the house, and the servants' calls can be handled without disturbing the rest of the household.

In smaller homes, the kitchen telephone is especially important . . . in avoiding, for instance, such domestic tragedies as burnt biscuits, or scorched roasts.

Telephones contribute to convenience in every part of the house. The modern idea is to have them sufficient in number, and so located, as to give the greatest ease in the use of the service. Each residence has its special opportunities for telephone convenience. Your local Bell Company will be glad to plan with you the arrangements best suited to your own. Telephone them today.

AMERICAN TELEPHONE & TELEGRAPH CO. AND ASSOCIATED COMPANIES
BELL SYSTEM

CHRYSLER MOTORS PRODUCT



NEW CHRYSLER IMPERIAL ROADSTER (*with rumble seat*)

*For Those Who Really Care*

# The New Chrysler Imperial Custom Roadster

THIS IS A CAR frankly and deliberately intended for those who regard beautiful and luxurious things as essential to their complete enjoyment of life. ¶ On the magnificent Chrysler Imperial chassis, Locke, with consummate artistry, has designed a custom roadster body that catches and glorifies the true spirit of swift, joyous travel. ¶ Here are beauty and style that rise above mere adjectives. The eye is at once entranced by the distinction of an entirely new note in roadster appearance—a difference that is spontaneous, not forced—a simple sweep of line and curve that attains new expression of grace and poise. ¶ The rear-deck seating compartment has a door on the curb side and a separate windshield. Both front and rear windshields are equipped with non-shatterable safety glass. And as to body colors, you can have your choice of practically any shade or any combination of shades. ¶ In keeping with its charm of appearance and rare distinction, the new Chrysler Imperial roadster gives you the enjoyment of that typical Chrysler performance which every connoisseur of luxurious motoring calls faultless. ¶ There is nothing finer.

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IMPERIAL CHRYSLER

# "Reach for a Lucky - instead of a sweet"

Billie Burke:

Billie Burke
Popular American Actress

**Toasting takes out every bit of bite and throat irritation**

# "It's toasted"

No Throat Irritation - No Cough.

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